GEORGE R.

GEORGE the Second, by the Grace of GOD, King of *Great Britain*, *France*, and *Ireland*, Defender of the Faith, *&c.* To all to whom theſe Preſents ſhall come, Greeting:

WHEREAS our truſty and well-beloved *Thomas Bardwell*, of the Pariſh of St. *George Hanover-Square*, in our County of *Middleſex*, hath, by his Petition, humbly repreſented to Us, That he hath, after a great many Years Application, Care, Study, Induſtry, and Expence, compoſed a Book, in Quarto, which is now ready for the Preſs, intituled, THE PRACTICE OF PAINTING AND PERSPECTIVE MADE EASY, with Copper-Plates; which he apprehends will be of the greateſt Uſe in inſtructing Our Subjects in the Art of Painting: And being deſirous of reaping the Fruits of his great Expence and Labour, moſt humbly prays Us to grant him Our Royal Licence and Protection, for the ſole Printing, Publiſhing, and Vending, the ſaid Work, in the ſame manner as has been done in Caſes of the like Nature: We being willing to give all due Encouragement to this Undertaking, are graciouſly pleaſed to condeſcend to his Requeſt; and We do by theſe Preſents, ſo far as may be agreeable with the Statute in that Behalf made and provided, grant unto him the ſaid *Thomas Bardwell*, his Executors, Adminiſtrators, and Aſſigns, Our Licence for the ſole Printing, Publiſhing, and Vending, of the ſaid Work, for the Term of Fourteen Years, to be computed from the Date hereof; ſtrictly forbidding all Our Subjects within Our Kingdoms or Dominions to reprint or abridge the ſame, either in the like, or in any other Size or Manner whatſoever; or to import, buy, vend, utter, or diſtribute, any Copies thereof reprinted beyond the Seas, during the aforeſaid Term of Fourteen Years; without the Conſent and Approbation of the ſaid *Thomas Bardwell*, his Executors, Adminiſtrators, and Aſſigns, under his or their Hands and Seals, firſt had and obtained, as they will anſwer the contrary at their Peril; whereof the Commiſſioners, and other Officers of Our Cuſtoms, the Maſter, Warden, and Company of Stationers, are to take Notice, that due Obedience may be rendered to Our Pleaſure herein declared. Given at Our Court at *St. James's* the 29th Day of *January* 1756, in the Twenty-ninth Year of Our Reign.

By His MAJESTY's *Command.*

H. FOX.

THE
PRACTICE of PAINTING
AND
PERSPECTIVE
MADE EASY:

In which is contained

The ART of PAINTING in OIL,

WITH THE

METHOD OF COLOURING,

Under the HEADS of

- FIRST PAINTING, or DEAD-COLOURING;
- SECOND PAINTING;
- THIRD or LAST PAINTING;
- Painting BACK-GROUNDS;
- On COPYING;
- DRAPERY-PAINTING;
- LANDSCAPE-PAINTING;

AND

A new, ſhort, and familiar Account of the Art of PERSPECTIVE,
illuſtrated with Copper-Plates, neatly engraved, by Mr. *Vivares*.

By *THOMAS BARDWELL*, PAINTER.

The SECOND EDITION.

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M,DCC,LXXIII.

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TO

The Right Honourable

THE

EARL of *ROCHFORD*;

GROOM of the STOLE to His MAJESTY,

AND

One of his MAJESTY's Moſt Honourable PRIVY-COUNCIL.

My Lord,

THE fine Arts ſeem to have a natural Claim to the Patronage of thoſe, whom Taſte and Genius inſpire with the Love of them, and whoſe Rank and Fortunes may afford that Support and Encouragement, without which, they would languiſh and droop in Shade and Obſcurity.

The Want of this Encouragement, is, poſſibly, one Reaſon why theſe Arts have never flouriſhed among uncivilized uncultivated Nations who, confined by too exact an Equality to the ſole View of procuring the Neceſſaries of Life, have neither Inclination nor Leiſure to purſue and cultivate Ornaments and Elegancies that diſtinguiſh the polite Parts of the World. An eaſy Situation, and Freedom from the Diſtreſſes of Neceſſity, depreſſed with which, the ſtrongeſt natural Genius ſtruggles in vain to exert itſelf, are only to be found in the Favour and Protection of the Noble, the Wealthy, and the Powerful.

To this Cauſe, perhaps, *Europe* owes its Superiority over Climates equally bleſt with that happy Temperature, which might naturally inſpire the nobleſt Inventions, and excite and animate the Ambition of excelling.

Let this Reaſon, my Lord, excuſe the Preſumption of begging Leave to ſhelter this Work under your Lordſhip's Patronage. Your Love for the Art of Painting will, I hope, diſpoſe you to favour an Attempt to reſtore that eſſential Branch of it which is the Subject of the enſuing Treatiſe; the Decline of which has been univerſally acknowleged and lamented; and at the ſame time, your Judgment, formed on a Knowlege of its Principles, and Converſation with the beſt Works of the greateſt Maſters, muſt prove a ſufficient Protection and Recommendation to the World.

Here, my Lord, might I indulge the Warmth of my Heart, I could be tempted to expatiate on a Character, that would employ the utmoſt of the Painter's Skill, without incurring the Imputation of, what we are ſo often accuſed of, Flattery. But I drop the Pencil, though I pretend to ſome Skill in Colours: Mine are all too faint for the Subject; and I will not daub what I cannot adorn.

The many Favours and Benefits your Lordſhip has heaped upon me, make this but an Offering of Gratitude moſt ſtrictly due; and upon this Topic I can never ſay enough; nor nothing ſhould induce me to be inclined, but as I am ſure it would be diſagreeable to your Lordſhip to hear a Repetition of thoſe Favours, your Generoſity made it a Pleaſure to confer.

May you be long happy, in the pleaſing Power of making others ſo; and may every Object of your Beneficence retain the ſame grateful Senſe of it, and make the ſame Return, in a ſincere Devotion to your Service, with,

My Lord,

Your Lordſhip's

Moſt obliged,

Moſt humble,

and Moſt obedient Servant;

T. BARDWELL.

THE
PRACTICE
OF
PAINTING.

INTRODUCTION.

IT is an Obſervation of *Pliny*'s, that the Ancients painted with four Colours only, and out of them made all their Teints. Monſieur *De Piles* is of Opinion, that it was out of theſe they made their Grounds, or what we call the Dead-colouring.

How it really was, Time has put it out of our Power to determine: But if we ſuppoſe thoſe four principal Colours in Perfection, then, I think, it can be no longer doubted, but that from them might be made all the various Colours in Nature. For my part, I cannot believe, that the four capital Colours of the Antients would mix to that ſurpriſing Perfection we ſee in the Works of *Titian* and *Rubens*. And if we have no certain Knowlege of *their* Method of Colouring who lived in the laſt Century, how ſhould we underſtand theirs who lived near Two thouſand Years ago? And why the Method and Practice of Colouring, which was ſo well known to *Rubens* and *Van Dyck*, ſhould not be continued down to the preſent Maſters, is to me ſurpriſing.

I muſt confeſs, I have often thought, and ſtill believe, that thoſe Painters, who had acquired ſo fine a Manner of Colouring, might, if they pleaſed, have communicated it to Poſterity in Writing: But I never heard, that any Attempt was made towards it; tho' 'tis probable there might be ſome. It is aſtoniſhing, nevertheleſs, all *Europe* ſhould ſuffer alike at the ſame time, for want of that noble Frankneſs and generous Spirit, which might have been expected from thoſe Maſters; and which would have done the World more Service than their Pictures.

It is plain, from the Works of their Pupils, that they knew it, becauſe in their Pictures we ſee the ſame Sort of Colours and Colouring: And from the little Variety of capital Colours, and Sameneſs of Method uſed by them, it is not to be doubted but the Whole was contained in a few Principles, neither difficult nor tedious.

If we trace the Art through its ſeveral Declenſions, we ſhall find *Rembrandt*, who was Maſter of all the Parts of Colouring in the higheſt Degree, lived to the Year 1668. Next to him was *Zouſt*, who died in *England* about eight Years after. *Lely* lived to the Year 1680. *Reily*, who was *Zouſt*'s Diſciple, ſurvived them, and was left the beſt Colouriſt we had. Mr. *Richardſon*, who died about the Year 1745, was his Pupil; but, in my Opinion, in point of Merit much his Inferior. *Reily*, I think, declined in the ſame Proportion to *Zouſt*, that *Zouſt* did to *Rembrandt*.

As all theſe Maſters, from *Rembrandt*, ſunk gradually below each other in the Art of Colouring, we may with Certainty date the Declenſion of that Art from him.

I cannot attribute this gradual Degeneracy in the Knowlege of ſo charming an Art to any thing but Inability, or want of that Generoſity I have before mentioned, or both. Tho' theſe Gentlemen were not able to give us ſo perfect an Account, as the Great Maſters, yet they might have communicated what they learned from them; and if it was againſt their own private Intereſt to have publiſhed it whilſt they practiſed, they ſhould, out of a general Regard to Men of Taſte, and to the Art itſelf, have left it behind them, to have given to Poſterity an Opportunity of reaping the Benefit of their Studies,

I flatter myſelf that the following Sheets, compiled originally for my own Uſe, contain ſomething that may be of Conſequence in ſtudying this Art; and hope the practicable Method of Colouring here laid down, which has been the Reſult of much Study, and long Experience, and which I now uſe, will be found both uſeful and agreeable.

In the Courſe of ſtudying this Part of my Art, as I could have no Aſſiſtance from the Living, I found myſelf obliged to make my Court to the Dead; I mean their Works. And tho' I have had very little Opportunity to ſtudy even them; yet from the few I have copied, I have, after a tedious Courſe of Miſtakes, at laſt, by mere Dint of Labour, and the Aſſiſtance of Genius, ſuch as it is, found the following Method of Colouring very eaſy and expeditious.

Painters, ſays *De Piles*, *ſpend many Years in the Search of Knowlege, which they might have attained in a little time; had they hit at firſt upon the right Path.* This Truth I have experienced; and confeſs, that the Works of *Van Dyck* and *Rembrandt* are the ſureſt Guides to Nature. It is out of theſe moſt excellent Maſters, that I have eſtabliſhed my Method: It is from their Pictures I have found the firſt Lay of Colours; and from them I have learned the Virgin Teints, and finiſhing Secrets; tho' I have always applied them to Practice from Nature.

In the Method of my Work, I begin with a ſhort and plain Account of the principal COLOURS uſed in the FLESH: Next I follow with the principal TEINTS.

FIRST PAINTING, or DEAD-COLOURING.
SECOND PAINTING.
THIRD, or LAST PAINTING.
Of Painting BACK-GROUNDS.
Some Remarks on COPYING.
Of DRAPERY-PAINTING.
Of LANDSCAPE-PAINTING.
A new, ſhort, and familiar Account of the Art of PERSPECTIVE.

All theſe Particulars I have endeavoured to make familiar, clear, and inſtructive, without Deſign to flatter or offend; and thro' the whole Courſe of the Work I have had the utmoſt Regard to Truth.

The Motive of my Publiſhing is ſolely the Benefit of the Art. Such as are born with a happy Genius, tho' deſtitute of a Maſter or Guide, may, from theſe Inſtructions, acquire a competent Knowlege of Colouring, almoſt without ſtudying. Here the Lovers of Painting, who ſtudy for their Pleaſure and Amuſement, may be conducted eaſily, ſtep by ſtep, to the Secrets of that Art, which, of all the deſigning ones, affords perhaps the greateſt Pleaſure to the Mind.

It may be objected to me by ſome, That my own Works do not ſhew I have either acquired or revived that Art, which, according to my own Confeſſion, has a long time lain dormant. I am not the proper Perſon to anſwer this Objection: Neverthelefs, I have ſome Copies by me, that I will leave to Judges to compare, in this Point, with any Painting that has been done for the laſt ſixty or ſeventy Years. And I believe I could convince any Artiſt, even at twice painting a Head from the great Maſters, that my Method will certainly anſwer to all their Variety of Colouring. And ſure every ſenſible Painter will grant, that that Method which comes neareſt to *Van Dyck* and *Rembrandt*, will certainly be the neareſt Way to Nature.

Since I have eſtabliſhed myſelf in theſe Principles, I muſt inform the Reader, that I find no Difference in the Method of the Working between Copying, and painting from Nature. Had I known, at my firſt ſetting out, as much as I have ſince learned, I ſhould have approached much nearer to thoſe great Maſters. Others, who have the Advantage of Youth, may, I am perſuaded, attain the End I propoſe. It is for them that I write; and moſt ſincerely wiſh the Rules I lay down may contribute to reſtore ſo divine an Art.

Monſieur *De Piles* ſays, Titian *and* Rembrandt *prepared their firſt Lay, or Grounds, very near alike; and with Colours that kindly united, and were as near to the Life as poſſible; on which they laid their Virgin Teints with light Strokes of the Pencil; and thus they imitated the Force and Freſhneſs of Nature.*

Nature. ------ *They were convinced that there were certain Colours, which deſtroyed each other, if they were mixed to Exceſs; and that they ſhould be as little ſhaken as poſſible by the Motion of the Pencil.*

It would be Folly in any Man, at this preſent Time, to aſſume ſo much Knowlege in the Art of Painting, as Monſieur *De Piles* really had; who was a Man of Genius and Learning, that made Painting his principal Study, and travelled on purpoſo to complete his Knowlege in that delightful Art; was intimately acquainted with the Painters in his time, who aſſiſted him in ſtudying the Works of the Great Maſters, which he carefully examined; and from which he made his Reflections, and judicious Remarks. This was when the Works of *Van Dyck* and *Rembrandt* were more in Perfection, and in an Age when Painting was better underſtood.

Is it poſſible for any thing to be more plain and intelligible, than theſe two moſt excellent Remarks of Monſieur *De Piles*; which contain the principal Matter and Foundation of Colouring? This is vaſtly different from theirs, whoſe Colouring is, as they pretend, to change and wear to the Complexion: Tho' this may anſwer their Purpoſes, yet none that ſtudy the Art of Colouring will, I hope, believe it. It is certainly true, that the Great Maſters imitated Nature in their Firſt Painting or Dead-colouring, ſo far as they could without dirtying the Colours, omitting only the finiſhing Touches and Colours, that ſhould come laſt; which I deſign to ſhew in the Courſe of this Work, in the moſt intelligible manner I can, and exactly to the Rules and Method of my preſent Practice.

Some Painters imagine the Great Maſters had Colours, which we have no Knowlege of; and it is probable they might: Yet I confeſs, I ſee none in the Pictures of *Van Dyck* and *Rembrandt*, but what are common to Painters; only ſome of them are better than ours, which would be remedied, if that Art was more encouraged by the Painters. Thoſe we have, I am convinced, would appear much finer, if they were laid on proper Grounds.

A Painter ſhould have as great a Regard to his Firſt Lay, as he has to the ſucceeding Parts of his Work. Sir *Godfrey Kneller*, in *Lely*'s time, ſtudied his Manner, and prepared his Grounds, and Firſt Lay of Colours, on ſuch Cloths as *Lely* uſed: But after his Death he ſoon fell into a ſlighter manner, which was more agreeable to his Genius and Inclination, and invented the cold grey-coloured Cloths, on which he eſtabliſhed his ſlight expeditious manner. Then was the Time, when the Painters expoſed their Underſtanding, in neglecting the charming Stile of *Van Dyck*, to follow *Kneller*. But tho' Colouring was not his Talent, yet he was in his time the beſt Face-painter in *Europe*: Nor has there been an Artiſt ſince him, whoſe Heads can ſtand any Compariſon with his. After him, Colouring hung here for ſome time between the Manners of Mr. *Richardſon* and *Roſalba*; the Followers of the latter failing in Oil, eſtabliſhed her Method.

Having traced the Art of Painting thro' its ſeveral Declenſions, I will venture to give my Opinion on it, as it ſtands at this preſent time, in regard to Portraiture; and hope to do it in ſuch a Manner, as to offend no-body that may differ from me. If I may be allowed to judge from the Pictures brought home by Gentlemen from abroad, as the Works of the moſt eminent living Maſters, I may, without Partiality, affirm, that Face-painting is no-where ſo well performed as in *England*, notwithſtanding the Prejudices of ſome in favour of Foreigners: Nor is it at all ſurpriſing it ſhould be ſo, ſince, where there is the greateſt Encouragement to an Art, thither the moſt eminent Maſters in that Art will reſort, and there it will be improved to its greateſt Height. It is well known, that no Nation in the World delights ſo much in Face-painting, or gives ſo generous Encouragement to it, as our own; and it is equally known, that no Country affords ſuch Helps in regard to beautiful Nature. We have alſo the greateſt Number of *Van Dyck*'s Pictures, and the reſt of the beſt Face-painters (*Rembrandt* excepted), of any People: And it ſeems reaſonable, from theſe Obſervations, which are founded on Matter of Fact, to infer, that *England* is preferable to all other Nations whatſoever in this reſpect, and the beſt Place for ſtudying the Art of Face-painting.

I cannot but indulge a ſort of Compaſſion for thoſe Artiſts, as I do for other miſtaken Men, who conceive it abſolutely neceſſary to traverſe *Italy* and other Countries, waſting that Time abroad, which, in my humble Opinion, may be employed at leaſt as well at home, in ſtudying the Works of *Van Dyck*, and the inimitable Beauties of the *Engliſh* Ladies, which I think as much preferable to the Antiques, as the animated Beauties of Nature are to the cold Imitations of her in Stone.

I am informed there is a Scheme on Foot to eſtabliſh an Academy for Painting and Sculpture: I wiſh it may ſucceed, as it muſt probably in time improve thoſe Arts to the higheſt Perfection, and will of courſe do Honour to the Nation, and to the Nobility, who will, from frequenting it for their Amuſement, learn the Principles of thoſe Arts, and ſo become real Judges.

Of the principal COLOURS *uſed in the* Fleſh, *from which all the* Teints *are made.*

1. FLAKE-WHITE, or FINE WHITE, is the very beſt White we have. This Colour ſhould be ground with the fineſt Poppy Oil than can be made. At preſent our White is bad, on account of the Oil, which is not really Poppy. White is a friendly working Colour, and comes forward with Yellows and Reds, but retires with Blues and Greens. It is the Nature of all Whites to ſink into whatever Ground they are laid on; therefore they ſhould be laid on white Grounds.

2. IVORY-BLACK is the beſt Black we have: It is a Colour which ſympathizes and mixes kindly with all the other. It is a true Shade for Blue. Ivory-Black and a little Indian Red make the beſt general Shadow-colour that can be. It is ground with Linſeed Oil, and uſed with drying Oil. Black is a cold retiring Colour.

3. ULTRAMARINE is the fineſt Blue in the World. It is a tender retiring Colour, and never glares; and is a beautiful glazing Colour: It is uſed with Poppy Oil.

4. PRUSSIAN is a very fine Blue, and a kind working Colour. It is ground with Linſeed Oil, tho' I think Nut Oil is more proper. It ſhould never be uſed in the Fleſh, but in the green Teint, and the Eyes.

5. LIGHT OKER is a friendly mixing Colour, and of great Uſe in the Fleſh: It is uſually ground with Linſeed Oil, but Nut Oil is better. All Yellows are ſtrengthened with Reds, and weakened with Blues and Greens.

6. LIGHT RED is nothing but fine light Oker burnt: This and White in mixing produce the moſt perfect Fleſh-colour that can be made. It is a beautiful, clean, kind, working Colour; but too ſtrong for the White; and therefore will grow darker. It ſhould be ground and uſed with Nut Oil.

7. NO VERMILLION, but what is made of the true native Cinnabar, ſhould ever be uſed. It will not glaze; but is a fine Colour when it is glazed. It is ground with Linſeed Oil, and ſhould be uſed with drying Oil.

8. CARMINE is the moſt beautiful Crimſon that can be: It is a middle Colour between Lake and Vermillion; is a fine working Colour; and glazes delightfully. It ſhould be ground with Nut Oil, and uſed with drying Oil.

9. LAKE is a tender, ſympathizing, deep Red; but of no ſtrong Body; therefore it ſhould be ſtrengthened with Indian Red. It is the beſt glazing Colour that can be uſed. It is ground with Linſeed Oil, and uſed with drying Oil.

10. INDIAN RED is a ſtrong, pleaſant, working Colour; but will not glaze well; and when mixed with White, falls a little into the Lead. It is ground and uſed as the Lake.

11. BROWN PINK is a fine glazing Colour; but of no ſtrong Body: In the Fleſh it ſhould never join, or mix with the Lights; becauſe this Colour and White antipathize, and mix of a warm dirty Hue; for which Reaſon their Joinings ſhould be blended with a cold middle Teint. In glazing of Shadows, it ſhould be laid before the other Colours, that are to enrich it: It is one of the finiſhing Colours, and therefore ſhould never be uſed alone in the Firſt Painting. It is ſtrengthened with burnt Umber,

and weakened with Terraverte; ground with Linſeed Oil, and uſed with drying Oil.

12. **Burnt Umber** is a fine warm Brown, and a good working ſtrong Colour: It is of great Uſe in the Hair, and mixes finely with the warm Shade.

Of the Principal TEINTS *that are abſolutely neceſſary for painting* Fleſh; *all which are made from the principal Colours.*

1. **Light Red Teint** is made of Light Red and White: It is the moſt kind and beſt conditioned of all Colours, for the general Ground of the Fleſh. With this Colour, and the Shade-Teint, we ſhould make out all the Fleſh, like Claro Obſcuro, or Mezzontinto. We ſhould alſo remember, that this Colour will grow darker; becauſe it is in its Nature too ſtrong for the White; therefore we ſhould improve it; that is, mix ſome Vermillion and White with it, in proportion to the Fairneſs of the Complexion: And tho' it is thus mixed, yet I ſhall call it the Light-red Teint in all the Courſe of the Work; becauſe I would not have the Vermillion Teint confounded with it, as if there was no Difference.

2. **Vermillion Teint** is only Vermillion and White, mixed to a middle Teint: It is the moſt brilliant Light-red that can be: It agrees beſt with the White, Light-red, and Yellow Teints.

3. **Carmine Teint** is Carmine and White only, mixed to a middle Teint: It is of all Colours the moſt beautiful Red that can be for the Cheeks and Lips: It is one of the finiſhing Colours, and ſhould never be uſed in the firſt Painting, but laid upon the finiſhing Colours, without mixing.

4. **Rose Teint** is made of the Red Shade and White, mixed to a middle Degree, or lighter: It is one of the cleaneſt and moſt delicate Teints

that can be uſed in the Fleſh, for clearing up the heavy dirty Colours; and therefore, in changing, will ſympathize and mix kindly.

5. **Yellow Teint** is often made of *Naples* Yellow and White; but I make it of light Oker and White, which is a good working Colour. Remember the Oker is too ſtrong for the White; therefore we ſhould make a little Allowance in uſing it. It follows the Light-red Teints, and ſhould always be laid before the Blues. If we lay too much of it, we may recover the Ground it was laid on with the Light-red Teints.

6. **Blue Teint** is made of Ultramarine and White, mixed to a lightiſh Azure: It is a pleaſant working Colour: With it we ſhould blend the Gradations. It follows the Yellows; and with them it makes the Greens; and with the Red it produces the Purples. No Colour is ſo proper for blending down, or ſoftening the Lights into keeping.

7. **Lead Teint** is made of Ivory-Black and fine White, mixed to a middle Degree: It is a fine retiring Colour; and therefore is of great Uſe in the Gradations, and in the Eyes.

8. **Green Teint** is made of Pruſſian, light Oker, and White: This Colour will dirty the Lights, and ſhould be laid ſparingly in the middle Teints. It is moſt uſed in the Red Shadows, where they are too ſtrong: It is of a dirty antipathizing Nature.

9. **Shade-Teint** is made of Lake, Indian Red, Black, and White, mixed to a beautiful Murrey Colour of a middle Teint: This is the beſt Colour for the general Ground of Shadows; for which Reaſon I call it the Shade-Teint: It mixes with the Lights delightfully, and produces a pleaſant clean Colour, a little inclined to the rediſh Pearl. As all the four Colours of its Compoſition are of a friendly ſympathizing Nature, ſo conſequently this will be the ſame; and therefore may be eaſily changed, by the Addition of any other Colours.

10. **Red Shade** is nothing but Lake and a very little Indian Red: It is a charming working Colour, and a good Glazer: It ſtrengthens the Shadows on the Shade-Teint; and receives, when it is wet, the Green and Blue Teints agreeably. It is a good Ground for all dark Shadows.

11. **WARM SHADE** is made of Lake and Brown Pink, mixed to a middle Degree: It is a fine Colour for ſtrengthening the Shadows on the Shade-Teint, when they are wet or dry. We muſt take care that it does not touch the Lights, becauſe they will mix of a dirty Snuff-Colour; and therefore ſhould be ſoftened with a tender cold Teint.

12. **DARK SHADE** is made of Ivory-Black and a little Indian Red only. This Colour mixes very kindly with the Red Shade, and ſympathizes agreeably with the middle Teints in the Dead-colouring. It is a charming glazing Colour for the Eye-brows and darkeſt Shadows. It is of all the moſt excellent Shadow-Colour, and one of the fineſt working Colours we have.

FIRST PAINTING.

The Colours *and* Teints *that are neceſſary for the* Firſt Painting *of the* Fleſh.

1. FINE White.
2. Light Oker-----and its two Teints.
3. Light Red-------- and its two Teints.
4. Vermillion -------- and its Teint.
5. A Teint made of Lake, Vermillion, and White.
6. Roſe Teint.
7. Blue Teint.
8. Lead Teint.
9. Green Teint.
10. Half-ſhade Teint--- is made of Indian Red, and White.
11. Shade-Teint.
12. Red Shade.
13. Warm Shade.

The finiſhing Pallet for a fine Complexion requires ſix more; *viz*, Carmine and its Teint, Lake, Brown Pink, Ivory-Black, and Pruſſian Blue.

FIRST PAINTING.

The Firſt Painting, or Dead-colouring, I divide into Two Parts: The Firſt, I call the Firſt Lay, or Ground; the Second, the Laying on the Virgin Teints.

The firſt Lay of Colours conſiſts of Two Parts: The one is the Work of the Shadows only, and the other that of the Lights.

The Work of the Shadows is to make out all the Drawing, very correctly, with the Shade-Teint, in the ſame manner as if it was to be done with this Colour only; and remember to drive or lay the Colour ſparingly. The Lights ſhould be all laid in with the Light-red Teint, in different Degrees, as we ſee them in Nature: Theſe two Colours united produce a clean tender Middle Teint; for, mixing with the Shade-Teint, they turn to a pearly Hue; and by ſtrengthening them with the Light-red, we may work to a very good Reſemblance. In uniting the Lights and Shades, we ſhould uſe a long Softener, about the Size of a large Swan's-quill; which will help to bring the Work into Character, and leave the Colouring more delicate; then go over the darkeſt Shadows with the Red or Warm Shade, which will finiſh the firſt Lay.

The Warm Shade being laid on the Shade-Teint, improves it to a warmer Hue; but if laid inſtead of the Shade-Teint, it will dirty and ſpoil the Colours it mixes with; and if the Red Shade be laid firſt, inſtead of the Shade-Teint, the Shadows would then appear too red and bloody; therefore, notwithſtanding theſe two Colours are the beſt that can be for the Shadows, yet they are too ſtrong to be laid alone; which is a Proof of the great Uſe and Merit of the Shade-Teint. Here we may obſerve, that the Shade and Light-red Teints are ſo friendly and delicate in their Natures, that they will not dirty tho' we are continually changing them: How proper then, and agreeable to our Purpoſe, are they, for making the moſt principal Part of the Likeneſs, when in altering and changing they always produce a clean Colour of the inviting pearly Hue?

The Second Part of the Firſt Painting.

In order to finiſh the Firſt Painting, improve the Reds and Yellows to the Complexion, and after them the Blues; obſerving, that the Blues on the Reds make the Purple, and on the Yellows produce the Green. The ſame Method is to be underſtood of the Shadows; but be ſure to leave them clean, and not too dark: Therefore Allowance ſhould be made in their Grounds with the Light-red; becauſe glazing them will make them darker. When the Cloth is of a dark or bad Colour, there muſt be a ſtrong Body of Colour laid all over the Shadows, ſuch as will not ſink into the Ground, but appear warm, and a little lighter than the Life, ſo that it may be of the ſame Forwardneſs to finiſh, as if it had been a light Ground. Therefore the Buſineſs of Dead-colouring is, that we leave it always in the ſame Order for finiſhing, tho' the Colour of the Cloth be quite the Reverſe.

I am convinced by Experience, that the Grounds of Shadows, in what we call the Dead-colouring, ſhould be ſuch as will ſupport the Character of the finiſhing Colours; which Ground muſt be clean, and a little lighter than the finiſhing Colours; I ſay, a little lighter, becauſe the Finiſhing of Shadows is glazing; and no other Method but glazing can leave ſuch Brilliancy and Beauty as they ought to have: For I find, that glazing the Shadows in the Firſt Painting is not ſo proper as laying a Body of Shadow-colours, that are very near to the Life, tho' a little lighter: Theſe may be glazed and touched upon, when dry, with a great deal of Eaſe: But if we begin the Firſt Painting with glazing, we ſhall find it will ſtare, and be of no Uſe; and the ſolid Colours which are laid on it, will look heavy and dull; therefore all Shadows and Colours, that are to be glazed, ſhould be done with Colours of a clean ſolid Body; becauſe the Glazing is more laſting, and has the beſt Effect, on ſuch Colours. Remember to leave no Roughneſs; I mean ſuch as will appear rough, and interrupt or hurt the Character of the finiſhing Colours; which, by examining the Work whilſt it is wet, with a ſoft Tool, or when it is dry, with a Knife, may be avoided, as it will eaſily take off the Knots and roughest Parts.

The Light-red and White improved is ſuperior to all other Colours for the firſt Lay or Ground; which ſhould be always done with a full Pencil of ſtiff Colour, made brighter than the Life, becauſe it will ſink a little in drying. The greater the Body and Quantity of Colour, and the ſtiffer it is laid, the leſs it will ſink: Every Colour in drying will ſink, and partake, in proportion to its Body, of the Colour it is laid on: Therefore all the Lights of the Fleſh, if not laid on a light Ground, muſt conſequently change a little from the Life, if there is no Allowance made. The Shade-Teint for the Shadows ſhould fall into the Roſe Teint, as the Complexion grows delicate; all which ſhould be lightly united, with a ſoft long pointed Hog-tool, to the Lights, making out the Whole like Mezzotinto.

I believe the great Maſters very ſeldom ſweetened or ſoftened the Colours, but in uniting the firſt Lay, they were very careful in preſerving the Brightneſs of their Colours, and therefore did not work them below the Complexion. For to force or keep up a Brilliancy in the Grounds, can only be done with the Whites, Reds, and Yellows; which Method will make up for the Deficiency of the White Grounds: Therefore, the Firſt Painting ſhould be left bright and bold, and the leſs the Colours are broken the better. We ſhould forbear uſing any Colours that will prejudice them, and be contented to add what is wanted the next Painting; where if we fail, a clean Rag will reſtore the firſt Ground.

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SECOND PAINTING.

THE Second Painting begins with laying on the leaſt Quantity that can be of Poppy Oil; then wipe it almoſt all off, with a dry Piece of a Silk Handkerchief.

The Second Painting is alſo divided into Two Parts: One I call the firſt Lay of the Second Painting; which is ſcumbling the Lights, and glazing the Shadows: The other, finiſhing the Complexion with the Virgin Teints, and improving the Likeneſs, as far as we can, without daubing.

SCUMBLING, is going over the Lights, where they are to be changed, with the Light-red Teints, or ſome other of their own Colours, ſuch as will always clear and improve the Complexion, with ſhort ſtiff Pencils; but ſuch Parts only as require it; otherwiſe the Beauty of the firſt Painting will be ſpoiled, and we make ourſelves double Work.

The Light-red Teint improved, is the very beſt Colour that can be for Scumbling, and improving the Complexion in general. Where the Shadows and Drawing are to be corrected, we ſhould do it with the Shade-Teint, by driving the Colour very ſtiff and bare, that we may the eaſier retouch and change it with the finiſhing Teints. Some Parts of the Shadows ſhould be glazed with ſome of the tranſparent Shadow-Colours, ſuch as will improve, and come very near to the Life; but be ſure not to lay on too much of it, for fear of loſing the Hue of the firſt Painting, the Ground of which ſhould always appear through the Glazing. Be very careful, in uniting the Lights and Shades, that they do not mix dead and meally; for the more the Lights mix with the Shades, the more meally thoſe Shades will appear. Thus far the Complexion is prepared and improved, in order to receive the Virgin Teints and finiſhing Touches.

The Second Part of the Second Painting,

Is to go over the Complexion with the Virgin Teints: Theſe are the Colours which improve the Colouring to the greateſt Perfection, both in the Lights and Shadows. This ſhould be done in the ſame manner as we laid them in the ſecond Part of the firſt Painting; that is, with the Reds, Yellows, and Blues; blending them with delicate light Touches of the tender middle Teints, without ſoftening. We ſhould leave the Teints and their Grounds clean and diſtinct, and be content to leave off whilſt the Work is ſafe and unſullied, leaving what is farther required for the next Sitting; for, in attempting the finiſhing Touches before the other is dry, we loſe the Spirit and Drawing, and dirty where-ever we touch.

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The THIRD PAINTING *or,* FINISHING.

IT is to be ſuppoſed the Complexion now wants very little more than a few light Touches; therefore there will be no Occaſion for oiling.

Begin with correcting all the Glazing; firſt, where the Glazing ſerves as a Ground or under Part; then we ſhould determine what ſhould be done next, before we do it, ſo that we may be able to make the Alteration on the Part with one Stroke of the Pencil. By this Method, we preſerve both the Glazing and the Teints; but if it happens that we cannot lay ſuch Variety of Teints and finiſhing Colours as we intended, it is much better to leave off while the Work is ſafe and in good Order; becauſe thoſe few Touches, which would endanger the Beauty of the Colouring, may eaſily be done, if we have Patience to ſtay till the Colours are dry; and then, without oiling, and thoſe Finiſhings with free light Strokes of the Pencil.

I believe that *Rembrandt* touched upon his beſt Pictures a great many Times, letting them dry between: It was this Method, moſt certainly, which gave them that ſurpriſing Force and Spirit, which is ſo inimitable. I find it much eaſier to ſoften the over-ſtrong Teints when they are dry, than when they are wet; becauſe we may add the very Colours that are wanting, without endangering the dry Work. If any of the Colours of the Pallet want to be a little changed to the Life, when we are painting, it is much better to do it with the Knife on the Pallet, than with the Pencil; becauſe the Knife will mix, and leave it in good Order for the Pencil.

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Of BACK-GROUNDS.

VAN *Dyck* made out the Keeping in his Back-grounds more from the different Oppoſition and Harmony of the Colours, than from his Knowledge of the Claro Obſcuro. I confeſs I cannot find in his Pictures that Intelligence of Light and Shade, which is ſo ſtriking and beautiful in *Rembrandt*'s: *Van Dyck*'s general Method was to be very ſtill and mellow, and to break the Colours of the Ground with thoſe of the Drapery. This will certainly produce Harmony, the Principles of which Method belong only to the Art of Colouring: But it is the Knowlege of Light and Shade which gives that ſurpriſing Force and Strength, which, at firſt Sight, we find in *Rembrandt*'s Works. I have ſeen a Picture of a Lady, where he has made the Ground juſt light enough to ſhew her Complexion and Hair, which was a dark Brown, in the greateſt Perfection: The Ground was a Wall, which, near to the Face, was lighter than the Shadows of the Fleſh, and the Light diminiſhed ſo artfully in the Gradations, that though the Part round the Head was much darker, yet it appeared to be of the ſame Colour with that near the Fleſh. I muſt own, I like this Method of relieving the Head from the Ground, better than *Van Dyck*'s Method, where he has made the Ground almoſt of the ſame Colour with the Hair; and though I admire his Way of breaking the Colours of the Ground with thoſe of the Draperies, yet I am not ſo much pleaſed, where there appears too near a Sameneſs, as I have ſeen in ſome of his Pictures, where he has carried this Principle ſo near, that it is almoſt imperceptible. In *Rembrandt*'s Pictures at *Yarmouth*, the Lights and Shades are as viſible as thoſe in his Prints, and are remarkably broad, clear, and ſtill; the Shadows are very warm and thin, and look as if they were painted all at once, with a Plenty of Colour, which appears tranſparent: Which Tranſparency was done by Glazing the dead Colouring.

The principal Colours that are neceſſary for painting of Back-grounds in Portraiture, as Walls, Buildings, or the like, are White, Black, Indian Red, Light and Brown Oker, Pruſſian, and burnt Umber, from which the eight principal Teints are made, as follows:

1. PEARL is made of Black, White, and a little Indian Red.
2. LEAD, of Black and White, mixt to a dark Lead Colour.
3. YELLOW, of Brown Oker and White.
4. OLIVE, of Light Oker, Pruſſian, and White.
5. FLESH, of Indian Red and White, mixt to a Middle Teint.
6. MURREY, of Indian Red, White, and a little Black, mixt to a kind of Purple, of a Middle Teint.
7. STONE, of White, Umber, Black, and Indian Red.
8. DARK-SHADE, of Black and Indian Red only.

Here the Lead Teint ſerves for the Blues; the Fleſh Teint mixes agreeably with the Lead; and the Murrey is a very good blending Colour, and of great Uſe where the Olive is too ſtrong. The Umber, White, and Dark Shade, will produce a fine Variety of Stone Colours: The Dark Shade and Umber, uſed plentifully with drying Oil, make a charming warm Shadow-Colour. All the Colours ſhould be laid with drying Oil only, becauſe they mix and ſet the better with the Softener.

Where the Marks of the Trowel are ſo ſtrong in the Priming of the Cloth, that one Body of Colours will not be ſufficient to conceal it, we ſhould lay a Colour to prevent it; which ſhould be dry, before we begin with thoſe Parts that we expect to finiſh at once Painting.

THE Method of Painting Back-grounds, I divide into two Parts.

The Firſt Part is the Work of the Firſt Lay: The Second is to follow on that with the Finiſhing Teints.

Of the Firſt Lay.

WE ſhould always begin from the ſhadowed Side of the Head, and paint the Lights firſt; from them go into the Gradations and Shadows, which ſhould be done with a large ſtiffiſh Tool, very ſparingly, with the dark Shade and White, a little changed with the Colours that will give it more of the required Hue, but very near in regard to Tone and Strength; leaving them like Mezzotinto.

The dark and warm Shadows ſhould be laid before the Colours that join them: This we ſhould do with the dark Shade and Umber, drove with drying Oil: I ſay, before the Colours that join them, becauſe, if thoſe Colours were laid on firſt, they would interrupt and ſpoil the Tranſparency, which is their greateſt Beauty. The more the Firſt Lay is drove, the eaſier and better we may change it with the finiſhing Teints; therefore we may lay them with the greater Body.

The Second Part is to follow directly, whilſt the Firſt Lay is wet, with thoſe Teints that we think are moſt proper to harmonize and finiſh with.

Begin with the Lights firſt; and remember, as we heighten and finiſh them, we do it with warmer Colours; and let thoſe be accompanied with fine tender cold Teints. The lighteſt Part of the Ground is always neareſt to the ſhadowed Side of the Head: This is the Part which governs all the reſt; and ſhould be painted with a Variety of light, warm, clear Colours, which vaniſh, and loſe their Strength imperceptibly, in the Gradations.

Theſe ſhould be laid with a kind of cloudy Touch, rather than ſpotted; and we muſt take care that we do not cover too much of the Firſt Lay, but conſider it as the principal Colour.

From the Lights we go to the Gradations and Shadows; for when the Lights are well adapted to produce and ſupport the Head, it is eaſy, I think, to fall from them into whatever kind of Shadows we ſhall find moſt proper for our Work: Then ſoften and blend the Whole with a long large Hog-tool; which, with the Strength and Body of the drying Oil, will melt and ſweeten all together, in ſuch a flattering Manner, as will ſeem ſurpriſeingly finiſhed. Remember the Teints will ſink, and loſe a little of their Strength and Beauty in drying. All the Grounds, as Walls, *&c.* ſhould be finiſhed at once Painting; but if they want to be changed, we may glaze them with a little of the dark Shade and drying Oil, drove very bare; on which, with a few light Touches of the Colour that is wanting, we may improve their Hue. The dark Shadows may alſo be ſtrengthened and improved by Glazing, which ſhould be done after the Figures are near finiſhed, for fear of making them too ſtrong.

I ſee *Rembrandt*'s Grounds are rather brighter in the Lights, and have more Variety of Teints, than any other Painter's: And to be ſure he had obſerved, and juſtly too, that thoſe Teints diminiſh in Proportion with the Lights: Therefore his Shadows have but a faint Appearance of Teints. He underſtood the Gradations in Perfection, by mixing and breaking the Firſt Lay of Colours, ſo artfully, that they flatter us in regard to their real Strength.

Freſnoy ſays, *Let the Field or Ground of the Picture be pleaſant, free, tranſient, light, and well united with Colours which are of a friendly Nature to each other, and of ſuch a Mixture, as that there may be ſomething in it of every Colour that compoſes your Work, as it were the Contents of your Pallet.*

De Piles ſays, *Variety of Teints, very near of the ſame Tone, employed in the ſame Figure, and often upon the ſame Part, with Moderation, contribute much to Harmony.*

All the Curtains ſhould be dead-coloured when we paint the Ground; and ſhould be done with clean Colours, of a near Hue to the intended

Curtain; ſuch as will ſupport the finiſhing Colours. Do it with a tender ſort of Keeping, and near in regard to their Tone in the Lights, but much ſofter in the Shadows. All which ſhould be mixed and broken with the Colours of the Ground; and, as *Freſnoy* ſays, *Bodies that are back in the Ground, ſhould be painted with Colours allied to thoſe of the Ground itſelf.* It will often happen, for want of the Life, or ſome Deſign, that we cannot make the Folds the firſt Painting; we ſhould then leave the Maſſes of Light and Shadow, in regard to the Keeping of the Picture, broad and well united together, ſuch as may ſeem eaſy to finiſh on. The Colours of the Landſkip, in Back-grounds, ſhould be broke and ſoftened alſo with thoſe of the Parts which join them. This Method brings them into Keeping, which will make all the Parts of the Ground as it were of one Piece, ſo that the different Parts do not ſtare, nor cut at their Extremities.

The Sky ſhould be broke with the Lead and the Fleſh Teints: The Murrey Teint is of great Uſe in the Grounds of diſtant Objects; and the Umber and Dark Shade in the near Grounds: The Greens ſhould be more beautiful than we intend them, becauſe they will fade and grow darker. After all is painted, we ſhould go over the Whole very lightly with the Softener, as we did the Grounds, which will make it look agreeably finiſhed.

On COPYING.

THE Author of the *Analyſis of Beauty* has given his Opinion of Copying in his true Spirit and Genius; treating with Ridicule one of the moſt uſeful Parts of Painting. This I impute to his Want of Skill in this Branch of the Art, or to a moſt ill-grounded Prejudice: For is it reaſonable to believe, that a Painter, who underſtands the true Merit of Copying, would treat that Part of the Art with Contempt, which the greateſt Maſters have always practiſed and eſteemed? Men of common Senſe know, that the Artiſts in all Ages have copied and ſtudied each other, in whatever they found moſt for their Purpoſe, and for the Advancement of their Art: Was it not for this, the Art itſelf would ſoon dwindle and decay; and I wiſh this has not been the Caſe with us.

Rubens ſtudied principally the Works of *Titian*, *Paul Veroneſe*, and *Tintoret*; that is, he copied ſuch of their Pictures as he thought moſt worthy his Imitation, and kept them for his own Uſe.

Van Dyck copied *Titian*, and all the *Venetian* School; or, in *De Piles*'s Phraſe, *ſkimmed their Cream*. *Teniers* is celebrated for transforming himſelf into as many Maſters as he copied; which he did ſo exactly, that it is hard to diſtinguiſh the Copies from the Originals. *Hanneman*'s Copies of *Van Dyck* are taken for the Originals of that great Maſter. I have ſeen Copies by *Stone*, ſold at great Prices for undoubted Originals, notwithſtanding they were diveſted of that free Pencilling, and charming Variety of Teints, which are ſo apparent in *Van Dyck*. *Buckſhorn* was one of the laſt good Copiers we have had in *England*; the reſt that followed him and his Maſter *Lely*, ſoon dwindled to Half-Artiſts. There is a Copy of *Buckſhorn*'s Painting after *Van Dyck*, which I like much better than any of *Stone*'s: I mean the Picture of the Earl of *Strafford* and his Secretary, in the Marquis of *Rockingham*'s Collection, which is well painted, and deſervedly eſteemed.

I believe every one, that has heard of *Andrea del Sarto*'s Copy of *Leo* the Tenth, painted by *Raphael* and *Julio Romano*, will be convinced of the great Uſe and Merit of an Art, to which is owing that great Number of Originals now abounding in every Country. By Originals, I mean Pictures impoſed as ſuch, by our ingenious and honeſt Dealers, to adorn the Cabinets of the Virtuoſi and Connoiſſeurs,

It is ſurpriſing, that ſince the Age of theſe great Maſters, we have not had a Man able to make a fine Copy from any one of their Pictures: And I believe, if ſuch a Genius ſhould hereafter ariſe, it is to be feared the Deſtroyers of the Art, if they are ſuffered to go on, will ſcour off the Remains off their Beauties, ſo that very little will be left for him to ſtudy; and by the End of this Century there will be none fit for Copying.

It is in vain for a Man to think of making a fine Imitation of any of the Great Maſters, without being thoroughly acquainted with the Nature of Colours and of Colouring; and without being clearly convinced, at Sight of the Picture he is going to copy, of the Method and Principles on which it was painted. It is the Want of this Knowlege and Conviction which leads us into ſo many Errors and Miſtakes.

A Painter, that has acquired any Sort of Manner, will always tincture his Copying with the ſame. Now-a-days we are too apt to fall into a Manner, before we underſtand the Nature of Colours; which is the Caſe, where ſome predominant Colour or Hue appears in all the Complexions alike. For this Reaſon a Painter, whoſe Carnations are too red, will certainly make his Copies bluſh: Or if his Colouring and Shadows be heavy, they will of courſe fall into the Obſcuro. By the ſame Rule, whatever Teints infect his Colouring, the ſame will unavoidably taint his Copying; for which there is no Cure, becauſe he himſelf is infected.

Monſieur *De Piles* ſays, *It is very rare to change a bad Manner in Colouring for a better: That* Raphaël, Michael Angelo, Leonardo da Vinci, Julio Romano, *and other great Maſters, ſpent their whole Lives without truly underſtanding good Colouring.* And tho' Colouring is the principal Excellence in Copying, yet it is neceſſary that every Artiſt ſhould avoid a particular Manner with his Pencil, otherwiſe it will certainly be ſeen in his Work.

From what has been ſaid on this Subject, I apprehend, it appears, that the Art of Copying, which was practiſed by the Great Maſters, in order to catch each other's Excellencies and Perfections, and by which their noble Works have been ſo often repeated, and as it were renewed, is ſo ſo far from deſerving Contempt, that it ought to be encouraged, as a thing highly uſeful, and worthy of Eſteem.

Of Painting DRAPERIES.

IN order to underſtand the Nature, and different Degrees, of Colours or Teints uſed in painting Draparies, I firſt determine how many Diviſions are abſolutely neceſſary to make the Firſt Lay of Colours, and, after that, the Reflects and Finiſhing Teints.

The right Method of painting Draperies or Sattins in general, is, to make out the Whole, or what I call the Firſt Lay, with three Colours only; *viz.* the Lights, Middle Teint, and Shade-Teint.

For the Lights, I mean the Colour of all the High Lights. The Middle Teint ſhould be very near to the general Hue of the Sattin, *&c.* and of an exact middle Degree between the High Lights and the Shade-Teint. The Shade-Teint I would have dark enough for the general Hue of all the Shadows; for which reaſon I call it the Shade-Teint.

We ſhould obſerve, that the Lights ſhould rather incline to a warmiſh Hue; and the Middle Teint ſhould be made of friendly working Colours, ſuch as will always mix of a clean tender coldiſh Hue. The Shade-Teint ſhould be made of the ſame Colours as the Middle Teint, only with leſs Light; therefore this Teint will alſo mix of a tender clean Colour. It is with theſe three Colours we ſhould make out the Whole like Mezzotinto; and we ſhould underſtand, that all the Beauty and Character of the Folds, the Shape, Attitude, and principal Lights and Shades, are all to be conſidered, and made with theſe three Colours only; which ſhould be done to our Satisfaction, before we add any of the Reflects or finiſhing Teints.

The Reflects of Drapery and Sattins are generally Productions of their own, and are always lighter than the Shadows on which they are found; and being produced by Light, will conſequently have a light warm Colour, mixed with the local Colour that receives them. Here it will be neceſſary to obſerve the general Method and Secret in managing the Colours of the Firſt Lay, and thoſe of the Reflects and finiſhing Teints.

In the Firſt Lay, the High Lights ſhould be laid with a Plenty of ſtiff Colour, and then ſhap'd and ſoften'd into Character with the Middle Teint, very correctly. Where the Gradations of the Lights are ſlow, as in the large Parts, it will be proper to lay the Middle Teint firſt at their Extremities, with a Tool that will drive the Colour, and leave it ſparingly; becauſe the Lights will mix and lie the better upon it. Next is, to make out all the Parts of the Shadows with the Shade-Teint drove bare. After this comes the Middle Teint, which fills up, and ſerves as the ſecond Lights and Gradations, and ſhould be managed together very nicely, to character without touching any of the High Lights which finiſh the Firſt Lay.

The Reflects and Finiſhing Teints are in general the Antipathies of the Firſt Lay: They will, without great Care, poiſon and dirty the Colours on which they are laid; and therefore ſhould be laid with a delicate light Touch without ſoftening. If it is over-done, we muſt remember to recover it with the Colour of the Part on which it was laid: This may be done directly, or when it is dry. We ſhould alſo obſerve, whether the Reflects proceed from the ſame Colour, or any other, that the Method of uſing them is the ſame.

Before I proceed to the particular Colours, it will be proper to make ſome Obſervations on their Grounds.

It often hapens, that the Colour of the Cloth is very improper for the Ground of the Drapery; and when it is ſo, we ſhould change it with thoſe Colours which we think are moſt proper to improve and ſupport the finiſhing Colours. This Method of Dead-colouring muſt conſequently preſerve them in their greateſt Luſtre. In Dead-colouring we ſhould lay the Lights and Shades in a Manner, ſo as only to ſhew a faint Idea of them, with regard to the Shape and Roundings of the Figure. If we have a Deſign to work from, then it will be proper to make all the large and principal Parts in their Places; which ſhould always be done with a Colour that is clean, and lighter than the intended Drapery, tho' in general of the ſame Hue: And let the Shadows be no darker than a Middle

Teint: Theſe ſhould be mix'd and broke in a tender manner, and then ſoften'd with a large Tool, ſo that nothing rough or uneven be left to interrupt or hurt the Character of the finiſhing Colours.

WHITE SATTIN.

All Whites ſhould be painted on white Grounds, laid with a good Body of Colour, by reaſon this Colour ſinks more into the Ground than any other.

There are Four Degrees of Colours in the Firſt Lay to White Sattin: The Firſt is the Fine White for the Lights; the Second is the Firſt Teint, which is made of fine White and a very little Ivory-Black, mixed to an exact middle Degree between the White and Middle Teint. This Colour follows the White; and it is with this we ſhould ſhape the Lights into Character, before we lay on any other: And take care that this Firſt Teint appear diſtinctly between the White and the Middle Teint, otherwiſe the Beauty and Character of the Sattin will be ſpoiled.

The Middle Teint ſhould be made of White, Black, and a little Indian Red: Theſe three Colours are very friendly, and mix to a beautiful clear Colour of a pearly Hue, which has the true Brightneſs and Warmth of the general Hue of the Sattin. Remember to allow for the Red Hue changing a little to the Lead. If there is Occaſion to make any Part in the Middle Teint lighter, we ſhould do it with the Firſt Teint only. This Colour ſhould alſo be laid ſparingly before the White, in all the little Lights that happen in the Middle Teints and Shadows; on which we ſhould lay the White with one light Touch; and be ſure not to cover all the Part that was made with the Firſt Teint: If we do, it will ſpoil the Character, and look like a Spot, for want of the ſoftening Edge or Border, which muſt be between the White and the Middle Teint. The Shade-Teint ſhould be made of the ſame Colour as the Middle Teint; but with leſs White, ſo that it be dark enough for the Shadows in general; with which we ſhould make out all the Parts of the Shadows nicely to Character: Which is the Work of the Firſt Lay.

Next come the Reflects and Finiſhing Teints.

Brown Oker, mixed with the Colour of the Lights, is the moſt uſeful Colour in general for all Reflects in Draperies that are produced from their own Colours. All accidental Reflexes are made with the Colour of the Parts from which they are produced, and the local Colours that receive them. There are but two Reflecting Teints wanted for Draperies in general; I mean to any one particular Colour: One ſhould be lighter than the Middle Teint, the other darker. Theſe Colours may be a little changed on the Pallet with the Firſt and Middle Teints, as Occaſion requires, or lightly broken on the Part that receives them: But this laſt Method is not ſo ſafe as the other. The Teint ſufficient for blending the dark Shadows to the mellow tender Hue, is made with the Shade-Teint and a little Brown Oker; which ſhould be laid on very ſparingly, with ſoft light Touches, for fear of making them dull and heavy. If it ſhould be over-done, we may recover it with the Colour it was laid upon.

We often ſee a little Blue uſed in the Firſt Teint of White Sattin. *Van Haecken*, who was the beſt Drapery-painter we ever had in *England*, did ſo; and ſometimes, inſtead of the Blue, he uſed Blue-black, till he found it to be a pernicious Colour, and was therefore obliged to uſe Blue; becauſe his Middle Teint, which was made only of Black and White, was ſo very cold, that no other Colour but Blue would make a colder Teint: Yet he managed theſe cold Colours, in all the Lights and Middle Teints, ſo agreeably, and ſo light and eaſy was his Touch, that we cannot help admiring, and may learn ſomething from him. Tho' he was not ſo lucky in his Shadows, which were generally of a heavy dirty Hue, this was owing to the Colours he uſed, and the Method of uſing them; which will always have ſuch an Effect, when a warm or dirty Colour is mixed with a clean light one; for, being mixed together, they will form a dirty Colour, that muſt conſequently appear ſo in the Work: But if his Lead or Shade-Teint had been mixed with Indian Red inſtead of the Oker, and then followed with a few light blending Touches of the Oker-Teint, it would have left them clean and mellow .It is the Want of the Red Hue which makes the White Sattins appear ſo often like Pewter.

BLUE SATTIN.

Blue Sattin is made of Pruſſian Blue and Fine White.

The beſt Ground for Blue is White for the Lights, and Black and White for the Shadows.

The Firſt Lay of Colours for Blue is divided into three Degrees or Teints.

We ſhould firſt make the Middle Teint of a beautiful Azure; then mix the Colour for the Lights about a middle Degree between that and White. Make the Shade-Teint dark enough for the Shadows in general. All the broad Lights ſhould be laid with a Plenty of Colour, and ſhap'd to Character with a Middle Teint, before we lay on any other Colours. Remember, the leſs the Colours are mixed, the better they will appear and ſtand; for the Lights of Blue ſhould be managed with as much Care as thoſe of White Sattin. Next is to follow with the reſt of the Middle Teint, and then make out all the Shadows. The more we drive the Shade-Teint, the better it will receive the Reflects and Finiſhing Teints. The Shadows ſhould be ſtrengthened and blended with Ivory-Black and ſome of their own Colour, which will mix with them into a tender mellow Hue.

The Reflects are made as thoſe of White Sattin; that is, with Oker and ſome of the Lights; which ſhould be perfectly done, as we intend it, at once Painting. The Shadows, when dry, may be a little improved, if there is Occaſion to alter them, with the Colours they were made with. The Pruſſian proper to be uſed, is that which looks of the moſt beautiful Azure before it is ground; and the ſooner it is uſed after it is ground, the better it will work and appear.

Velvet may be painted at once. The Method is, to make out the Firſt Lay with the Middle Teint and Shade-Teint; on which we ſhould lay the High Lights with light Touches, and finiſh the Shadows as we did thoſe of the Sattin: But the neareſt Imitation of Velvet we can make, is done by glazing; which is to prepare a Ground or Dead-colouring with ſuch Colours as will, when dry, bear out and ſupport the Glazing Colour in its higheſt Perfection. The Nature of the Glazing Colour is, to be of a fine tranſparent Quality, and uſed ſimply with Oil only; ſo that whatever Ground it is laid on, the Whole may appear diſtinctly thro' it. The beſt Ground for Blue is made with White and Ivory-Black: The White is for the High Lights, which, with the Middle Teint and Shade-Teint, makes out the Firſt Lay, like Mezzotinto. Remember to make the Middle Teint lighter in Proportion to the Glazing, becauſe that will make it the darker. It is often neceſſary to cover all but the High Lights with a thin Glazing: I do not mean with a Plenty of Oil in the Colour, but laid with leſs Quantity than if it was to be done once only. If any of it touch the Lights, we ſhould wipe it off with a clean Rag. The very high Lights ſhould be improved, and made of a fine White, and left to dry. The Glazing Colour is Pruſſian, ground very fine with Nut Oil; and ſhould be laid with a large ſtiffiſh Tool, that will drive the Colour, as Occaſion requires. It is on the laſt Glazing we ſhould ſtrengthen and finiſh the Shadows.

The greateſt Fault in the Colouring of Draperies, is, the painting the Shadows with ſtrong glaring Colours, which deſtroy the Beauty of the Lights. This is not only the Reverſe of Art, but of Nature, whoſe Beauty always diminiſhes in Proportion with the Lights: For this Reaſon we ſhould take care to blend and ſoften the Shadows with ſuch friendly Colours as will agree with their local Character and Obſcurity. Here we may obſerve, that glazing the Middle Teint, which is made of Black and White, will not produce a Colour ſo Blue, as if it had been prepared with Pruſſian and White; yet this Colour will preſerve the Beauty of the Lights in the higheſt Perfection, by reaſon of its tender obſcure Hue, when the Blueneſs of the other would only diminiſh them. This Method of glazing the Blue is the general Rule for all Glazing.

When we are glazing Blue, the Lights may be glazed with Ultramarine, tho' all the other Parts are done with Pruſſian. This Method ſaves a great Quantity of that valuable Colour, and anſwers our Purpoſe as well as if it had all been done with Ultramarine.

Though this general Method of Painting Sattins, is to make the firſt Lay of Colours with three Degrees or Teints; yet we ſhould underſtand, in uſing them, that they produce two more: For the mixing of two different Colours together on the Cloth, will make another of a middle Teint between them: So it is with the Lights and Middle Teint; and with the Middle and Shade-Teint; The firſt anſwers to the firſt Teint in White Sattin; and the laſt will conſequently be a ſort of Gradating, or Half-Shade.

If the Lights and Middle Teint mix to a beautiful clean Colour, of a middle Hue between both, there will be no Occaſion for a Colour to go between them, as in the Blue Sattin: But if in mixing, they produce a Teint inclining to a dirty warm Hue, then there muſt be another found of a ſympathizing Nature, which ſhould be laid between them, in order to preſerve the Beauty of the Lights, as the firſt Teint in the White Sattin; for if it was not ſo, the Red, in the Middle Teint, would certainly dirty and ſpoil the White.

It is highly neceſſary to underſtand theſe Principles of the firſt Lay of Colours, in order to have a perfect Knowlege of the general Rule of Colouring, on which the Principles of Colouring depend.

SCARLET and CRIMSON.

A light Yellow-red, made of light Oker, Light-red, and White, is the proper Ground for Scarlet; the Shadows are Indian Red, and, in the darkeſt Parts, mixed with a very little Black.

The ſecond Painting ſhould be a little lighter than we intend the Finiſhing Colour. I mean in proportion to the Glazing, which will make it darker.

The High Lights, are Vermillion and White for Sattin and Velvet, and Vermillion for Cloth: The Middle Teint is Vermillion, with a very little Lake or Indian Red: The Shade-Teint is made with Indian Red and Lake, with the Addition of a little Black in the darkeſt Shadows. The Difference between Scarlet and Crimſon is, that the High Lights of Crimſon are whiter, and the Middle Teint is made darker. Their Reflects are made with

Light-red and Vermillion. The High Lights ſhould be laid and managed in the ſame Manner as thoſe of the Blue, for fear of dirtying them; and ſometimes they require to be touched over the ſecond Time, before we glaze them. The more the Colours of the ſecond Painting are drove, the eaſier and better they may be managed to Character: But the High Lights ſhould have a good Body of Colour, and be left with a delicate light Touch. After it is well dry, we ſhould finiſh with Glazing the Whole with fine Lake, and improve the Reflects and Shadows. Remember that the Scarlet requires but a very thin Glazing; and it is better to glaze the Crimſon twice over, then lay too much at once Painting.

PINK-COLOUR.

There are two different Methods of Painting a Pink-colour: One is by Glazing; the other is done with a Body of Colours at one Painting. The ſame Grounds do for both; which ſhould be a whitiſh Colour, inclining to a Yellow, for the Lights; and Indian Red, Lake, and White, for the Shadows.

The ſecond Painting for the Glazing Method, is done with the ſame Colours and a little Vermillion, for the Reflects; and Vermillion and White for the High Lights: When it is dry we ſhould glaze it with fine Lake, and then break and ſoften the Shadows into Character and Harmony directly.

The other Method is, to make the High Lights with Carmine and White; the Middle Teint with Lake, White, and a little Carmine; and the Shadows with Lake and Indian Red, with a little Vermillion for the Reflects. But remember the Shadows will require to be broken with ſome tender obſcure Teint.

YELLOW.

The Ground for Yellow ſhould be a yellowiſh White for the Lights, and a Mixture of the Okers for the Shadows.

There are the ſame Number of Teints in the Yellow as there are in the White Sattin; the Method of uſing them is the very ſame. The Lights are made with King's Yellow, ground with clean good drying Oil. The firſt Teint is Light Oker, changed with a little of the Pearl Teint made with the Dark Shade and White; which ſhould be laid and managed as the firſt Teint in White Sattin. The Middle Teint is a Mixture of the Light and Brown Oker, ſoftened with the Pearl Teint. The Shade-Teint is made with Brown Pink and Brown Oker. Theſe belong to the firſt Lay.

The Reflects are Light Oker; and ſometimes, in the warmeſt Parts, mixed with a little Light-red: The Shadows are ſtrengthened with Brown Pink and burnt Umber.

Theſe Colours, well managed, will produce a Yellow very like *Van Dyck*'s; but if we leave out the King's Yellow, which is the high Lights only, then it will be one of *Lely*'s favourite Yellows.

GREEN.

The proper Ground for Green is a Light-yellow Green; which is made of Light Oker, a little White, and Pruſſian, for the Lights; and the Okers, Brown Pink, and Pruſſian, for the Shadows.

The fineſt Green we have, for Drapery, is made of King's Yellow, Pruſſian, and Brown Pink. The High Lights are King's Yellow and a very little Pruſſian; the Middle Teint has more Pruſſian; and the Shade-Teint is made with ſome of the Middle Teint, Brown Pink, and more Pruſſian: But the darkeſt Shadows are Brown Pink and a little Pruſſian. The Lights and Middle Teint ſhould be managed in the ſame manner as thoſe of the Blues. The Shade-Teint ſhould be kept intirely from the Lights, becauſe the Brown Pink that is in it, will, in mixing, dirty them, as the Black does thoſe of the Blues. Remember to allow for their drying a little darker; and that the King's Yellow ſhould be ground with good drying Oil; for the longer it is drying, the more it will change and grow darker: And the ſooner it is uſed, the better it will ſtand. It is proper to have two Sorts of King's Yellow: I mean one to be very light, which will do beſt for the High Lights of Velvet.

CHANGEABLE.

Changeable Colours are made with four principal Teints, *viz.* the High Lights, Middle Teint, Shade-Teint, and Reflecting Teint.

The greateſt Art lies in finding the exact Colour of the Middle Teint; becauſe it has more of the general Hue of the Silk than any of the others. The Shade-Teint is of the ſame Hue with the Middle Teint, though it is dark enough for the Shadows. The High Lights, though often very different from the Middle Teint, ſhould be of a clean, friendly, working Colour, that will, in mixing with it, produce a Teint of a clean ſympathizing Hue.

The Method of painting Silks is to make out the Folds with the Shade Teint, and then fill them up in the Lights with the Middle Teint. This is what I call the firſt Lay, which ſhould be done to our Satisfaction before we add any other Colours; and the ſtiffer the Middle Teint is uſed, the better the High Lights may be laid upon it. The Reflecting Teint falls generally upon the gradating Half-Shades, and ſhould be laid with tender Touches, ſparingly, for fear of ſpoiling the firſt Lay.

This Method of Painting anſwers to all the coloured Silks, as well as Changeable, with this Differeuce only, that the plain Colours require not ſo much Art in matching the Teints, as the Changeable do. The laſt Part of the Work is the finiſhing, and ſtrengthening the Shadows with an obſcure Teint, a little inclining to a mellowiſh Hue; ſuch as will not catch the Eye, and interrupt the Beauty of the Lights.

BLACK.

The beſt Ground for Black is Light-red for the Lights; and Indian Red and a little Black for the Shadows.

The finiſhing Colours are, for the Lights, Black, White, and a little Lake. The Middle Teint has leſs White, and more Lake and Black.

The Shade-Teint is made of an equal Quantity of Lake and Brown Pink, with a very little Black.

The Method of painting Black is very different from that of other Colours; for as the principal Thing in them, is to leave their Lights clean and brilliant, ſo in Black, it is to keep the Shadows clear and tranſparent. Therefore we ſhould begin with the Shade-Teint, and glaze over all the Shadows with it. Next, lay in the darkeſt Shadows with Black, and a little of the Shade-Teint, very correctly. After that, fill up the whole Breadth of Lights with the Middle Teint only. All which ſhould be done exactly to the Character of the Sattin, *&c.* and then finiſh with the High Lights.

Here we may obſerve, the Ground, being Red, will bear out and ſupport the Reds, which are uſed in the finiſhing Colours: The Lake in the Lights takes off the cold Hue, and gives it a more beautiful Colour. If the Shade-Teint was of any other Colour than a tranſparent warm Hue, the Shadows would conſequently be black and heavy; becauſe no other Colours can preſerve the warm Brilliancy, which is wanting in the Shadows of the Black, like Lake and Brown Pink. Black is of a cold heavy Nature, and always too ſtrong for any other Colour; therefore we ſhould make an Allowance in uſing it. There will be a few Reflects in Sattin, which ſhould be added as thoſe of other Colours; but they ſhould be made of ſtrong Colours, ſuch as burnt Umber, or Brown Oker, mixt with a little of the Shade-Teint.

Though the Grounds which I have mentioned for the Draperies, are abſolutely neceſſary for the principal and neareſt Figures in a Picture, ſuch as a ſingle Portrait, or the like; yet I do not intend them ſo for Figures, which are placed more into the Picture. Such as are behind the principal or front Figures, their Grounds ſhould always be fainter, in proportion to their local finiſhing Colours.

LINEN.

The Colours uſed in Linen are the ſame as thoſe in White Sattin, except the firſt Teint; which is made of White and Ultramarine Aſhes, inſtead of the Black, and mixt to a very light blueiſh Teint.

In the Dead-colouring we ſhould take particular Care, that the Grounds be laid very White and broad in the Lights: The Shadows are made with Black, White, and a little Indian Red, like the Middle Teint of White Sattin. Theſe ſhould be left very light and clean, in order to ſupport the finiſhing Colours.

The ſecond Painting begins with Glazing all the Lights, with a ſtiff Pencil and fine White only, drove bare, without uſing any Oil: The Shadows may be ſcumbled with Poppy Oil, and ſome of the Colour they were made of. This is the firſt Lay, on which we are to follow with the finiſhing Colours directly. The Middle Teint of White Sattin is the beſt Colour for the general Hue of the Shadows. With this and White, in different Degrees, we ſhould make out all the Parts to Character, with free light Touches, without ſoftening. Then with a large long-pointed Pencil, and fine White, lay the High Lights very nicely, with one Stroke. After this comes the fine light blueiſh Teint, which ſhould be mixed light, and laid in the tender Gradations very ſparingly and lightly, without filling them up.

Remember the firſt Lay ſhould be left clear and diſtinct; the more it appears, the better. It is the overmixing, and joining all the Colours together, which ſpoils the Beauty of the Character; therefore it is better to let it dry before we add the Reflects and finiſhing Teints.

The Method of letting the beautiful clear Colours dry, before we add the warm, reflex, and harmonizing Teints, prevents them from mixing, and dirtying each other.

The principal blending Colours uſed in the Reflects, are the Yellow Teint, Green Teint, and the Roſe Teint; which laſt is made of Lake, Indian Red, and White. I find glazing the Pearl and Lead Colours with White, though it ſeems to anſwer our Purpoſe when it is done, will certainly ſink, and be loſt in the Grounds on which it is laid; therefore we ſhould make the Dead-colouring as white as we intend the Finiſhing Colours, by reaſon they will ſink a little, in proportion to the Colour of the Cloth, which the Glazing with pure White only will recover.

LAND-

LANDSCHAPES.

THE principal Colours uſed in Landſchapes, are,

1. Fine White.
2. Common White.
3. Fine Light Oker.
4. Brown Oker.
5. Brown Pink,
6. Burnt Umber.
7. Ivory Black.
8. Pruſſian Blue.
9. Ultramarine.
10. Terra-vert.
11. Lake.
12. Indian Red.
13. Vermillion.
14. King's Yellow.

The Principal Teints uſed in Landſchapes, are,

1. Light Oker and White.
2. Light Oker, Pruſſian, and White.
3. Light Oker and Pruſſian.
4. The ſame, darker.
5. Terra-vert and Pruſſian.
6. Brown Pink and Pruſſian,
7. Brown Pink and Brown Oker.
8. Brown Pink, Oker, and Pruſſian.
9. Indian Red and White.
10. Ivory Black, Indian Red, and Lake.

The Colours neceſſary for Dead-colouring, are Common White, Light Oker, Brown Oker, Burnt Umber, Indian Red, Ivory Black, and Pruſſian.

The principal Colours and Teints for painting the Sky, are fine White, Ultramarine, Pruſſian, Light Oker, Vermillion, Lake, and Indian Red.

The Teints are a fine Azure, lighter Azure, Light Oker and White, Vermillion and White, and a Teint made of White, a little Vermillion, and ſome of the Light Azure.

LANDSCHAPES ſhould be painted on a ſort of tanned Leather Colour, which is made of Brown Oker, White, and Light-red. This Colour gives a Warmth to the Shadow Colours, and is very agreeable and proper for Glazing.

SKETCHING, or rubbing in the Deſign, is the firſt Work of the Picture.

This ſhould be done with burnt Umber, drove with drying Oil, and a little Oil of Turpentine, in a faint, ſlight, ſcumbling, free Manner, as we ſhade with Indian Ink and Water; leaving the Colour of the Cloth for the Lights, as we do that of the Paper. Remember, in doing it, we leave no Part of the Shadows ſo dark as we intend the Firſt Lay, or Dead-Colouring, which is to be lighter than the Finiſhing Colours. And though the Foliage of the Trees is only rubbed in, with a faint ſort of Scumbling, yet the Trunks and Bodies ſhould be in their proper Shapes, with their Breadths of Light and Shadow. All kinds of Buildings ſhould be done in the ſame Manner, leaving the Colour of the Cloth for their Lights: The Figures on the Fore-ground, if they are determined, ſhould alſo be ſketched in the ſame Method, and then left to dry.

Of Dead-colouring.

Let the Firſt Lay or Dead-colouring be without any bright, glaring, or ſtrong dark Colours; ſo that the Effect is made more to receive and preſerve the Finiſhing Colours, than to ſhew them in the Firſt Painting.

The Sky ſhould be done firſt; then all the Diſtances; and ſo work downwards to the middle Group, and from that to the Fore-ground, and neareſt Parts. Remember all the Parts of each Group, as Trees, Buildings, or the like, be all painted with the Group they belong to.

The greateſt Secret in Dead-colouring, is to find the two Colours, which ſerve for the Ground of the Shadows in general, the Sky excepted, and the Method of uſing them with the Lights: The firſt of which is the Dark-Shade with a little Lake in it; the other Colour is only burnt Umber. Theſe ſhould be a little changed to the natural Hue of the Objects, and then laid and drove with drying Oil, in the ſame Manner as we ſhade with Indian Ink, which is a ſcumbling kind of Glazing; and as ſuch they ſhould be left; for otherwiſe they will be dark and heavy, and therefore would be intirely ſpoiled for the finiſhing Glazing. Both theſe Colours mix and ſympathize agreeably with all the Lights, but ſhould be laid before them.

When the Landſchape is deſigned, begin with the Sky, which ſhould be laid with a good Body of Colours, and left with a faint Reſemblance of the principal Clouds; and this we ſhould do more in the Manner of Claro Obſcuro, than with Finiſhing Colours: The whiter it is left, the better it will bear out and ſupport them. The Diſtances ſhould be made out faint and obſcurely with the Dark-Shade, and ſome of their Lights in different Degrees; and laid ſo, as beſt to find and ſhew their principal Parts. As we come more into the middle Group, we fall by Degrees into the burnt Umber in the Shades: All the Grounds of the Trees ſhould be laid or rubbed in, enough only to leave an Idea of their Shapes and Shadows faintly. The Ground of their Shadows muſt be clean, and lighter than their Finiſhing Colours, ſuch as will ſupport their Character, and ſeem eaſy to finiſh on.

In painting the Lights, it is better to incline more to the Middle Teint, than to the very High Lights; and obſerve to leave them with a ſufficient Body of clean Colours, which will receive and preſerve the Finiſhing Colours the better; all which may be done with a few Teints. After this, go over the Whole with the Sweetener very lightly, which will ſoften and mix the Colours agreeably for Finiſhing.

Second Painting.

Begin with the Sky, and lay in all the Azure and Colours of the Horizon; then ſoften them: After that lay in the general Teint of the Clouds, and finiſh on it with the High Lights, and the other Teints that are wanting, with light tender Touches; then ſoften the Whole with the Sweetener very lightly. Remember the Finiſhing of the Sky ſhould be done all at once Painting, becauſe the tender Character of the Clouds will not do ſo well as when the Whole is wet. Obſerve, that the ſtiffer the Azure and Colours of the Horizon are laid, the better the Clouds may be painted upon them.

The greateſt Diſtances are chiefly made with the Colour of the Sky; and as they grow nearer and darker, we ſhould glaze and ſcumble the Parts very thin, with ſuch glazing Shadow-Colours as come neareſt to the general Hue of the Group the Objects are in: This Glazing ſhould be underſtood of a darkiſh Hue, and that the Firſt Painting or Dead-colour ſhould be ſeen through it diſtinctly. On this Lay or Ground we ſhould add the Finiſhing Colours.

Now ſuppoſing this glazed Ground is properly adapted to the Object and Place, I think then it will be eaſy to find the other Colours which are wanted for the Lights and Finiſhings of the ſame. But in laying them, we muſt take great Care that we do not ſpoil the Glazing; therefore we ſhould be very exact in making thoſe Colours on the Pallet, and then be ſure to lay them with light free Touches.

Before I proceed any farther, it will be proper to ſay ſomething of the moſt uſeful glazing Colours.

Lake, Terra-vert, Pruſſian, and Brown Pink, are the four principal. The more we manage them like Indian Ink, and the more diſtinctly we leave them, the better their tranſparent Beauty will ſtand and appear, provided we do it with good drying Oil. After theſe four glazing Colours, burnt Umber is a very good glazing warm Brown, and of great Uſe in the broken Grounds and neareſt Parts; but the moſt agreeable Colour for the darkeſt Shadows, is the dark Shade improved with Lake. It is a fine warm Shade, when it is drove with drying Oil: No Colour in the World is ſo ſweet and ſympathizing; it mixes harmoniouſly with all the Lights, as well as the Shadows, and is a charming Colour in the Trunks and Bodies of Trees, and in all kind of Buildings.

We ſhould make out all the Ground of the Objects with ſuch glazing Shadow-Colours, as ſeem neareſt to the natural Hue of the Object, in that Situation: But as the principal glazing Colours themſelves are often too ſtrong and glaring, they ſhould therefore be a little changed, and ſoftened with ſuch Colours as are of a near Reſemblance to themſelves and the Objects: Thus, if it is in the Diſtances, the Terra-vert and Azure, which are their principal glazing Colours, may be improved and made lighter with ſome of the Sky Teints: And as the Diſtances come nearer, with the Purple. As we get more into the middle Group, the Terra-vert and Pruſſian may be changed with ſome of the Green Teints, ſuch as are made without White; for White is the Deſtruction of all glazing Colours. As we approach the firſt Group, there is leſs Occaſion for changeing them; but the Fore-ground and its Objects require all the Strength and Force of Glazing which the Colours are capable of producing.

After this glazing Ground, we ſhould follow with ſtrengthening the ſame in the Shadows and darkeſt Places, in ſuch Manner as will ſeem eaſy to finiſh; which is the Firſt Lay of the Second Painting.

The Colours that come next for Finiſhing, are in the Degree of Middle Teints: Theſe ſhould be carefully laid over the greateſt Breadth of Lights, in ſuch Manner as not to ſpoil and cover too much of the Glazing. Do it with a good Body of the Colour, as ſtiff as the Pencil can agreeably manage to character. Remember, the Colours of the Middle Teint ſhould be of a clean beautiful Hue. According to theſe Methods, I think it will be eaſy to finiſh all the Second Painting as we work down, from the Sky, through the middle Group. As we come to the firſt Group, where all the Objects ſhould appear perfectly finiſhed, we ſhould finiſh their under or moſt diſtant Parts, before we paint any of the other which appear nearer. Obſerve this Method down to the laſt and neareſt Objects of the Picture; and where it ſo happens, that Painting one Tree over another does not pleaſe, forbear the ſecond, until the firſt is dry. Thin near Trees, of different Colours, will do better, if we let the under Parts dry before we add the Finiſhing Colours.

The Third and Laſt Painting.

If Oiling is neceſſary, lay the leaſt Quantity that can be; which ſhould be done with a Stump-tool, or Pencil, proportioned to the Place that is to be oiled, ſo that we may oil no more than is wanted: Then wipe the whole Place that is oiled, with a Peice of Silk Handkerchief: By this Method, we leave no more Oil than is proper for our Purpoſe.

When we are going to finiſh any Objects, we ſhould remember to uſe a great Variety of Teints, very near of the ſame Colour; but moſt of all, when we are finiſhing Trees: This gives a Richneſs to the Colouring, and produces Harmony. I find by Experience the Greens will fade, and grow darker; therefore it is highly neceſſary to improve and force them, by exaggerating the Lights, and making an Allowance in uſing them ſo much the lighter: For the ſame Reaſon, we ſhould take great Care that we do not overcharge and ſpoil the Beauty of the Glazing; for if we do, it will be dull and heavy, and therefore will conſequently grow darker.

The Method for Painting near Trees, is to make the Firſt Lay very near to Nature, though not quite ſo dark, but more in the Degree of a Middle Teint, and follow it with ſtrengthening the Shadows; then the Middle Teints; and laſt of all, lay the High Lights and Finiſhing Colours: But all this cannot be done as it ſhould be at once Painting. Therefore, the beſt Way is to do no more than the Firſt Lay with the faint Shadows, and leave it to dry.

Then begin with improving the Middle Teints and Shadows, and let them dry.

The Third and Laſt Work is adding all the Lights and Finiſhing Colours, in the beſt manner we are able. This Method of leaving the firſt and ſecond Part to dry ſeparately not only makes the whole much eaſier, and more agreeable, but leaves the Colours in the greateſt Perfection;

becauſe moſt of the Work may be done with Scumbling and Glazing, and ſome Parts without Oiling. The Lights alſo may be laid with a better Body of Colour, which will not be mixed and ſpoiled with the wet Ground: What I have ſaid of Trees, anſwers the ſame to all Kinds of Shrubs and Buſhes.

The Figures in a Landſchape are the laſt Work of the Picture; thoſe in the Fore-ground ſhould be done firſt, and thoſe in the Diſtances next: For after the Figures in the firſt and fartheſt Group are painted, I think it will be much eaſier to find the Proportions of thoſe in the middle Parts of the Picture. And we ſhould obſerve, that the Shadows of the Figures ſhould be of the ſame Hue or Colour with thoſe of the Group, or Place they are in.

THE

PRINCIPLES of PERSPECTIVE.

INTRODUCTION.

WE are much obliged to the Learned in the Mathematicks, who in the Beginning of this Century made ſuch great Improvements in the Principles of Perſpective, and who have done their utmoſt to render them uſeful: But for want of underſtanding the Art of Painting, and the Practice of Deſigning, they are intelligible only to thoſe Readers who have a ſufficient Fund of Geometry to comprehend all their Schemes and Examples. They found that all Planes were alike in Geometry; and followed their geometrical Genius, which led them into ſuch Conſtructions as they thought would explain their Properties in general, and, as they ſaid, give a new Turn to Perſpective. Indeed, their Schemes are ſo intricate, that none but thoſe, who are well acquainted with the Mathematicks, can underſtand them. Dr. *Taylor* neglected the Horizontal Plane; and in his Book made no Difference between that Plane and any other whatſoever. Here it is that I am quite of the reverſe Opinion to that learned Gentleman, and believe, that the Term of Horizontal Line ſhould confine our Notions to the horizontal Plane: And I think, that That Plane, which repreſents the Earth on which we live, enjoys ſome particular Privileges, which makes the Figures in it more eaſy and more convenient to be deſcribed, notwithſtanding all Planes are alike in Geometry: For which

Reaſon I have followed Nature, and have united the old and new Principles: And, believing that Objects are beſt underſtood rſom their natural Appearance, I have given the Horizontal Plane to all my Work, with the Vaniſhing Line, in its proper Poſition. Here I found it abſolutely neceſſary to conſider the Subject in a Manner as yet unattempted, and which ſhould require no mathematical Knowlege to underſtand it. This obliged me to find one general Method for the whole Work: And finding the Principles few and ſimple upon which the Art depends, and that there are no more than three Planes, and ſix different Lines, required to be underſtood, in order to repreſent any Object whatſoever; I compoſed ſuch a Variety of Objects, as I conceived would draw on the Knowlege of Perſpective; and which, I think, cannot fail of rendering the uſeful Principles of this Art general and intelligible.

Moſt Gentlemen that have ſtudied the Mathematicks, whom I have talked with on Perſpective, are for having a mathematical Demonſtration of all the lineal Parts of a Picture; and will not allow that any thing can be right, but what is done according to the *ſtricteſt Rules:* And Dr. *Taylor* ſays, a Painter ought to govern himſelf intirely by the Rules of Perſpective, and not to take any Liberties whatſoever. I confeſs I am of their Opinion, and believe they are moſt certainly right, provided the Picture was only the Projection of any of the five Solids. Were we to follow the Rules, in projecting the Baſe and Capital of a Column, we ſhould find thoſe uſeleſs Operations too tedious and difficult for human Patience. And how we are to repreſent all Sorts of Objects according to the Rules of Perſpective, is to me as ſurpriſing as impoſſible.

A Painter is not to be confined ſtrictly to the Rules of Perſpective; but to make them ſubſervient to his Purpoſes. Nothing ſhould tie up his Hands: He ſhould not have his Genius impriſoned; but be at Liberty to expreſs his Idea, like *Gyotto*, with one Stroke of his Pencil; and, as *Freſnoy* ſays, *let the Compaſſes be rather in his Eyes than his Hands:* There let him meaſure diſtinctly every Object by Compariſon; which is the principal Talent of a Painter. If he is well acquainted with the Principles of his Art, he will not ſtop at the dry Rules of Geometry, whilſt his Fancy is ſketching all the principal Parts of the Picture: He will proceed with the Whole; and then, after the Deſign is fixed, correct ſuch Parts as are requiſite with the Rules of Perſpective.

I deſign not to trouble the Reader with a Multitude of Examples; but to explain the general Rules of Perſpective in ſuch a manner as may be intelligible to him. All my Schemes are limited to ſix Plates only; which are the Subject of the ſix different Sorts of Lines that repreſent all Objects whatſoever; and which are adapted to ſuch Objects as are eaſy to be underſtood. And though I deſign to take the Reader out of the common Road, I will not lead him any round-about tedious Bye-ways, as is often the Caſe. I ſhall conduct him directly into ſome beautiful Garden, where he may entertain himſelf with a pleaſing Variety of Objects, as Buildings, Avenues, Walks, and Viſto's, terminated with agreeable Views of diſtant Proſpects; and, that he may enjoy them to his Wiſh, I have intermixed no Figures that might interrupt or divide his Attention.

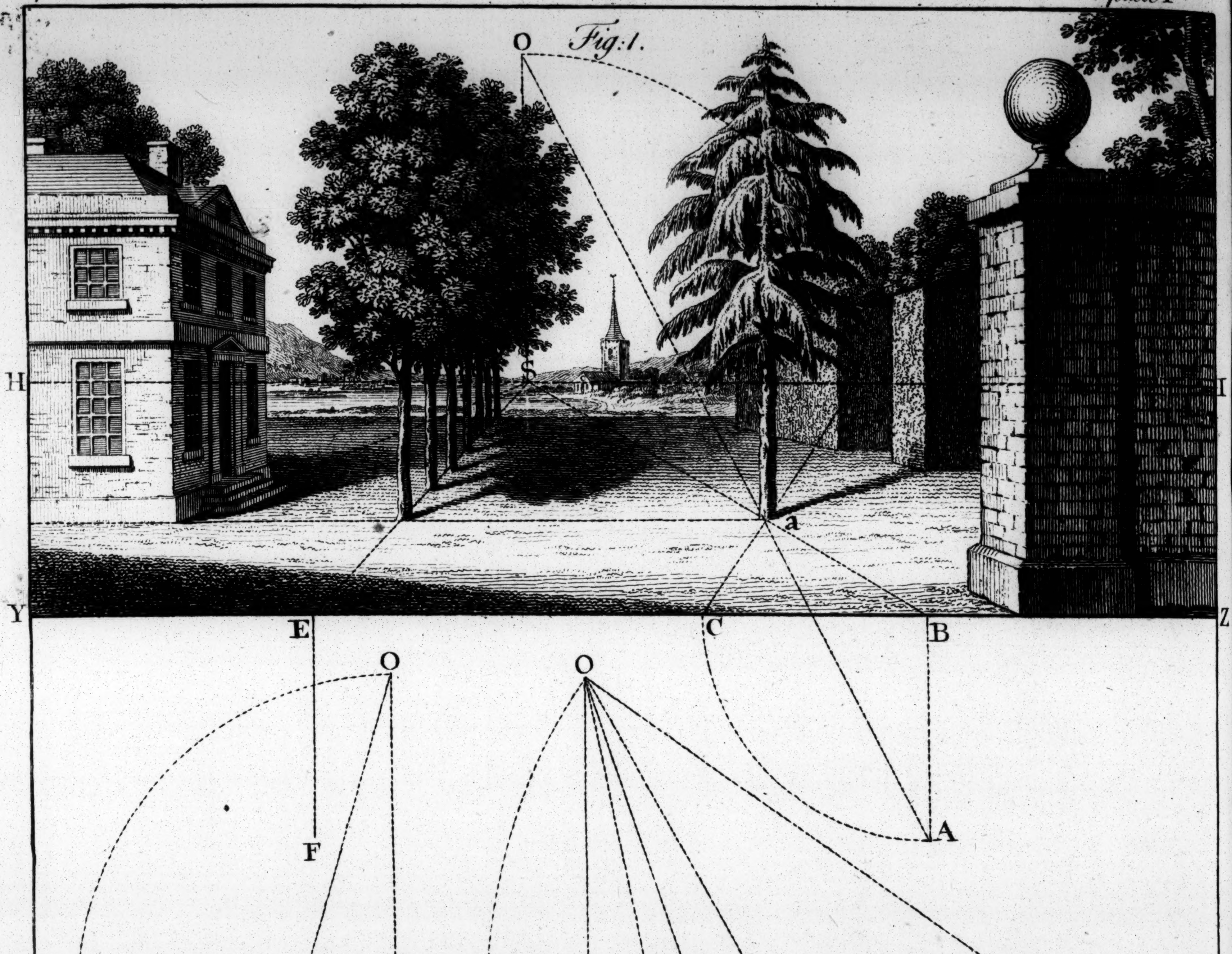
PLATE I. FIGURE I.

IN order to explain the general Rules of Perſpective, let us ſuppoſe we ſee the real Objects; as Part of a Garden, with ſome diſtant Proſpects; and, between them and the Spectator's Eye, let us imagine a tranſparent Plane, as Glaſs, to be placed perpendicularly on the Ground, at the neareſt Part of the Objects, on or thro' which Plane we ſee their Repreſentations: And it is with the Aſſiſtance of this imaginary Plane that we are to underſtand the Principles, and are ſuppoſed to produce the perſpective Projection or Repreſentation.

The Seat, or Line, on which this Plane ſtands, is called the Baſe-Line, as ZY.

The Line HI, at the Horizon, is called the Horizontal Line. The Height or Diſtance this Line is from the Baſe-Line, is always equal to the Height of the Eye of the Spectator, and is always drawn parallel to the Baſe-Line.

p. 45. plate I.



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The Diſtance which we are from the imaginary Plane, when at the Station where we propoſe to take the Perſpective View, is the Diſtance of the Picture,

The Point of Sight is the principal Point in a Picture. It is that Point, where a Line from the Spectator's Eye cuts the imaginary Plane at right Angles; and which I always diſtinguiſh with the Letter S.

The Line SO, is equal to the Diſtance of the Picture, and cuts the Horizontal Line at right Angles, as the principal Ray does the imaginary Plane: Therefore O is the Eye-point; becauſe it repreſents the Eye transferred from its firſt Poſition, or Point of View, to the imaginary Plane.

The next thing we are to conſider is the Ground-Plane.

The Ground-Plane is that Part which is below the Baſe-Line ZY: It is the Plane whereon the Plans of the geometrical or original Objects are drawn.

Though we are obliged to have the Ground-Plane below the Baſe-Line, yet the Parts which are in it will be produced by the Rules above it, and, as it were, beyond it, at a Diſtance in a Perſpective Proportion, as thoſe in the Ground-Plane are diſtant from the Baſe-Line.

We ſhould remember, that, in order to repreſent any Objects in Perſpective, it is neceſſary that we underſtand their geometrical Plan, Elevation, Profile, and Section, before we attempt the Perſpective Projection.

In the Beginning of the Work, we ſhould firſt draw the Baſe-Line: Then aſſume a Point for the Point of Sight, and draw the Horizontal Line through it.

Make SO equal to the Diſtance of the Picture, and deſign the geometrical Plan of the Object in the Ground-Plane.

Here the geometrical or original Object is the Point A: The Repreſentation of which is required to be found in the imaginary Plane or Picture.

Firſt, draw a Line from the given Point, to cut the Baſe-Line in any Direction at Pleaſure, as AB: Parallel to that draw a Line from the Eye-point to cut the Horizontal Line, which gives the Vaniſhing Point for the Repreſentation of the Line AB. Here the Line OS is parallel to the Line AB; therefore S will be the Vaniſhing Point. Draw the Lines BS and AO, the Interſection of which is a, the Repreſentation ſought. The Line B a is alſo the Repreſentation of its Original BA.

We may find the Repreſentation of the Seat or Place where the Pine-tree grows, without uſing the Original in the Ground-Plane, thus: Bring down the Diſtance SO to the Horizontal Line, as SD; and bring up BA to the Baſe-Line, as BC; which makes BC and SD parallel: then a Line drawn from C to D will cut the Line BS in a: Therefore, if we ſuppoſe the imaginary Plane to be the Picture, and having aſſumed the Line BS, in which we ſuppoſe the Pine-tree, make BC, on the Bottom of the Picture, equal to the Diſtance we ſuppoſe or know the Tree is beyond the imaginary Plane (which Diſtance is commonly called the required Diſtance), then the Line CD will interſect BS; which gives the Repreſentation ſought.

S is the Vaniſhing Point of the original Line AB; becauſe the Line AB vaniſhes in that Point.

The Repreſentation a, depends on the Paralleliſm of the Lines OS and AB: For were they parallel in any other Direction, they would then project the Point a, in the very ſame Place.

Now after this Explanation of the Firſt Figure, we ſhould remember, that the imaginary Plane is to be underſtood and called the Picture.

FIG. 2. Let *a*, *b*, *c*, *d*, *e*, be five original Points given in the Ground-Plane: To find their Repreſentations.

ZY is the Baſe-Line, DV the Horizontal Line, S the Point of Sight, and SO the Diſtance of the Picture.

Inſtead of drawing the Lines from the Points in any Direction, we may draw two parallel Lines thro' four of the Points to the Baſe-Line, as *c g*, and *d f*, which will ſhorten the Work: Then draw their Parallel O V, from the Eye-point O, to cut the Horizontal Line, which will give the Vaniſhing Point V: Draw *g* V, and *f* V, and interſect them with the Rays *b* O, *c* O, and *d* O, which give the Repreſentations 1, 2, 3, 4. The Points *a*, and e, are in a Line that is parallel to the Baſe-Line; the Repreſentation of which muſt be parallel to the Baſe-Line alſo; which being interſected by the Ray e O, gives the Point 5. Then will the Points 1, 2, 3, 4, 5, be the Repreſentation of the original Points *a*, *b*, *c*, *d*, *e*, the Projection ſought.

We may find their Repreſentation, without uſing the Ground-Plane, thus: Bring down the Diſtance of the Vaniſhing Point V, to the Horizontal Line, as *v*, and bring up the Lines *c b g*, and *d a f*, to the Baſe-Line; then draw Lines from them to the Point *v*, which will interſect the Lines *g* V, and *f* V, in the ſame Points, as may be ſeen by the Line *v* h.

All Circles and curve-lined Figures are repreſented by finding ſeveral Points in them, and then joining them neatly by Hand. Therefore we ſhould aſſume in the original Lines only ſo many Points as are abſolutely neceſſary, and in ſuch manner as may be eaſy for the Work of the Projection.

FIG. 3. Is the Method of dividing the Viſual Line ES, into any Number of Parts, as the Trees, *&c.*

Let ZY be the Baſe-Line, S the Point of Sight, SO the Diſtance of the Picture, and SD that Diſtance brought to the Horizontal Line; and let the Line ES be required to be divided into a given Number of Parts equal to FE.

Firſt, bring up the given Space FE to the Baſe-Line, as 1 E, and draw the Line 1 D, which interſects ES, in the Point 2, or the Seat of the firſt Tree. Inſtead of continuing the Diviſions on the Baſe-Line, we may draw a Line from 1, the firſt Diviſion, to the Point of Sight, and by making the Line 2 3, parallel to E 1, we have a new Scale of the Space, at its Place in the Picture; therefore all the reſt are found by this Repetition.

PLATE II. FIG. 4.

ALL Lines that interſect or cut the Picture at right Angles, are called direct Lines; which Lines will vaniſh in the Point of Sight: Therefore we ſee Rows of Trees, or the like, which are in parallel Lines, contract themſelves, and ſeem to grow more and more narrow, the farther they are extended from the Eye.

The Repreſentations of direct Lines are called Viſual Lines or Rays.

Here the Lines AB, and *f g*, are direct Lines, whoſe Repreſentations are the Viſuals BS and *g* S, which vaniſh in the Point of Sight, as do alſo both the green Walls, the Walk, and the Sides of the Buildings that are parallel to them. The Side of the Building at I has its Parts, as the Baſe and Frize, parallel to the Baſe-Line: But thoſe in the Side where the Windows are, and which are perpendicular to the firſt, vaniſh in the Point of Sight. The ſame holds with reſpect to the Pavilion.

FIG. 5. ZY is the Baſe-Line, S the Point of Sight, DE the Horizontal Line, and SO the Diſtance of the Picture: *a*, *b*, *c*, *d*, *e*, *f*, *g*, *h*, are direct Lines, the Repreſentations of which vaniſh in S, the Point of Sight.

In order to underſtand the Nature of the generating Lines and Angles, and the Diſtance of the Picture being placed above the Horizontal Line; Suppoſe they were turned or lifted upon their Axis, the Vaniſhing Line DE, till the Eye-point O is directly oppoſite to the Point of Sight; then they would be in a viſual Plane, which paſſes from the Spectator's Eye, parallel to the Ground-Plane: The Interſection of which Plane with the imaginary Plane or Picture is the Vaniſhing Line of that Plane, or Horizontal Line.

Lines which are drawn from the Eye-point to the Horizontal Line, producing the Vaniſhing Points, are called generating Lines. They are alſo the Parallels of original Lines. In the firſt Figure, *Plate* I. OS is the

Fig:4.

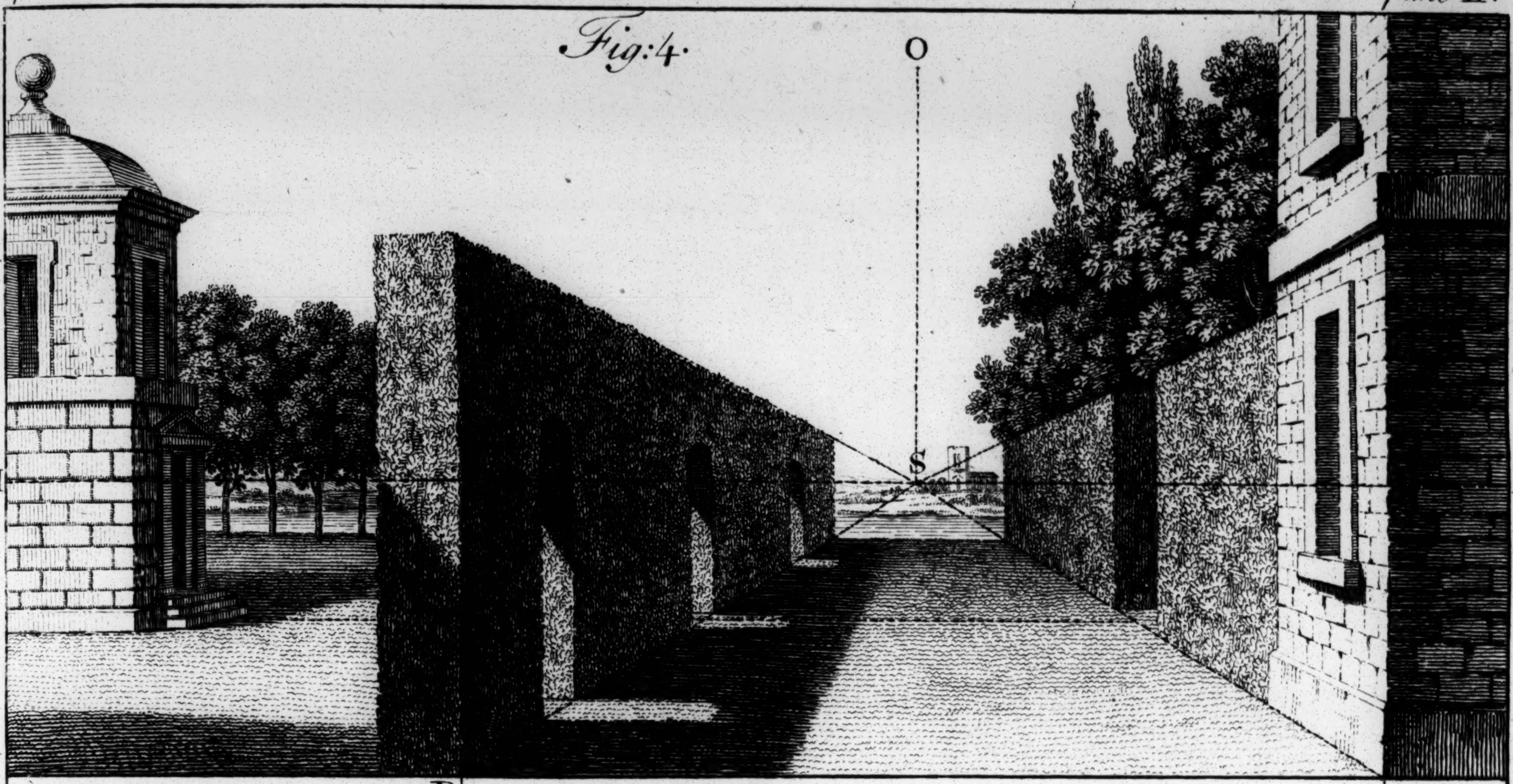
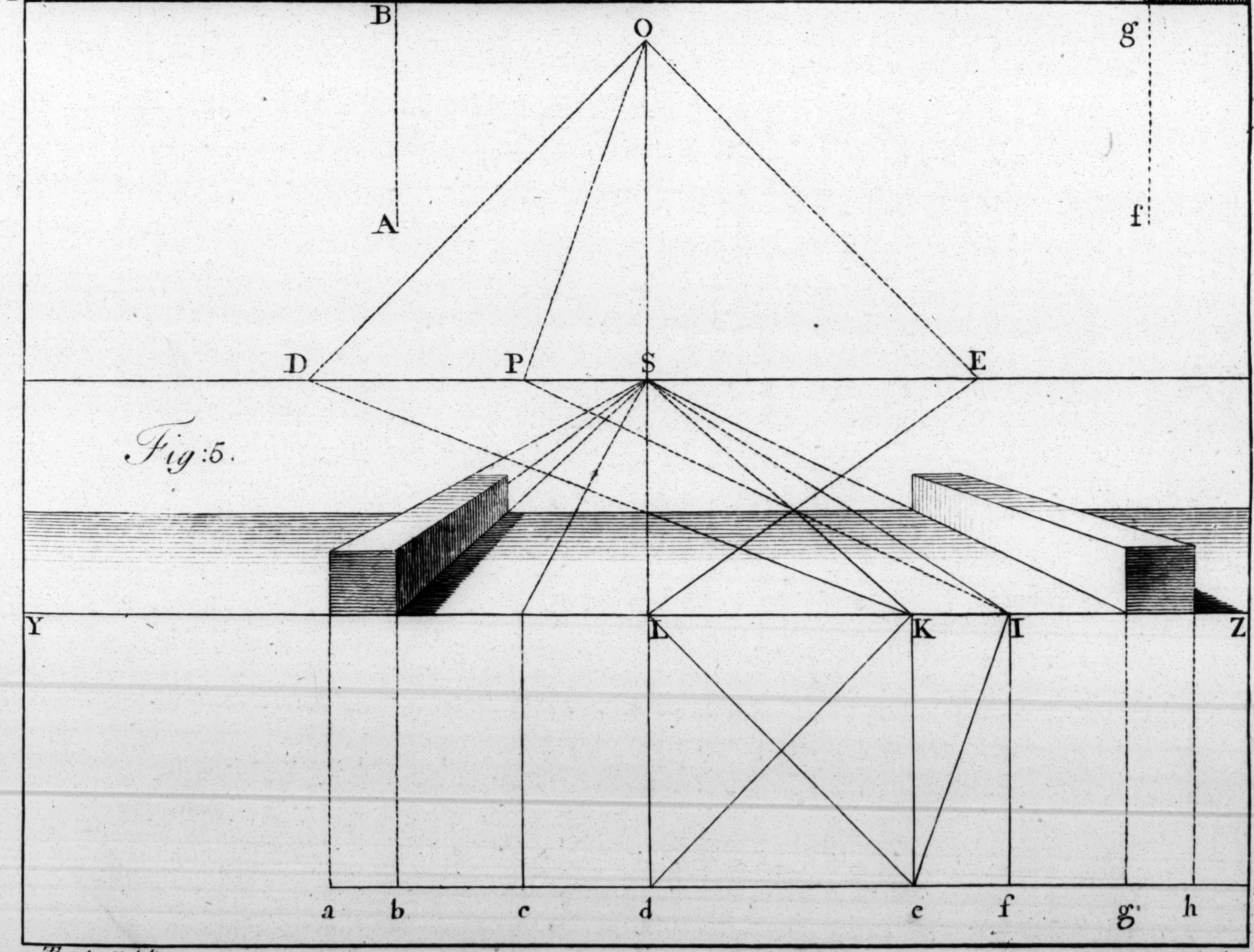


Fig:5.



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the Parallel of the Line AB. In the ſecond, OV is the Parallel of the Lines cg and df. In the third, the principal Ray is the Parallel of the Line FE. And in the fourth Figure, *Plate* II. it is the ſame to the Lines AB, and fg.

The Generating Line OE, being parallel to the Diagonal eL, gives E the vaniſhing Point of that Line: And D is the Vaniſhing Point of the other Diagonal *d*K. The Line OP, is alſo the Parallel of the original Line Ie. Therefore P is the Vaniſhing Point of that Line.

The Lines that generate the Vaniſhing Points of two original Lines, make the ſame Angle at the Spectator's Eye, or Eye Point, as the original Lines do with each other.

Here the Generating Angle SOE is equal to that of *d*Le, and produces that of SLE. And the Angle DOS is equal to that of *d*Ke, and produces that of DKS. The Angle POS is alſo equal to that of eIf, and produces the Angle PIS.

If we conſider the Plane of the Picture as a Ceiling, theſe Objects which are laid on the Ground, will then appear perpendicular to the Plane of the Ceiling. This ſort of Perſpective is eaſy, becauſe the Repreſentation of Objects which are parallel to the Plane of the Ceiling, are ſimilar to their Originals; and therefore will retain their geometrical Forms.

PLATE III.

ALL Repreſentations of Objects parallel to the Picture, are parallel to its Original. Therefore thoſe Lines that are parallel to the Picture have no Vaniſhing Points; becauſe the original Lines, which ſhould produce the Parallel, are alſo parallel to the Picture.

Lines that are parallel to the Picture, are called Tranſverſe Lines.

Fig. 6. ZY is the Baſe-Line, HI the Horizontal Line, S the Point of Sight, and SD the Diſtance of the Picture in the Horizontal Line, which is a Point juſt behind the Tree.

In this Picture all the Objects, but the approaching Walk, and the green Wall, are parallel to the Picture. Here I have given the Plans of the four Trees, and the Graſs-plot, and BZ, the Diſtance the Wall is from the Picture; which Diſtance is found by the Interſection of a Line from B to the Point D, and the Viſual ZS, as A in the Baſe-Line of the Wall.

Make *n*6, equal to *nm*, and draw the Viſual *n*S. Interſect that with the Line D6, which will give the Corner of the Graſs-plot. C3, is the Diſtance the Trees are from the Picture: The Interſection of the Line 5D and the Viſual 3S, will give the Repreſentation of the Seat of the Tree, whoſe Plan is C; through which Point draw a Line parallel to the Picture, in which the Line will be the Seat of four Trees, and the End of the green Wall. The reſt of this Figure needs no Explication.

Fig. 7. MY is the Baſe-Line, S is the Point of Sight, SD the Horizontal Line and Diſtance of the Picture.

Planes that are perpendicular to the Horizontal Plane, are called vertical Planes. Therefore the imaginary Plane or Picture is a vertical Plane, whoſe Interſection with the Ground Plane is the Baſe-Line. The Objects, whoſe Sides are MNRD, are in the Plane of the Picture; and thoſe of A and B are in a Plane parallel to the Picture. The Line OG, is the Vaniſhing Line of a vertical Plane, which cuts the Picture in that Direction. The Diſtance of any Vaniſhing Line, which paſſes through the Point of Sight is equal to the Diſtance of the Picture; therefore GS, and OS, are equal to SD.

In order to project the Object E, draw the Viſual fS for the upper Side. Then draw the two Diagonals NO, and fG, and the Side hI, which will complete the whole Square. b in the Plane of the Picture, is the geometrical of a, the End of the Beam.

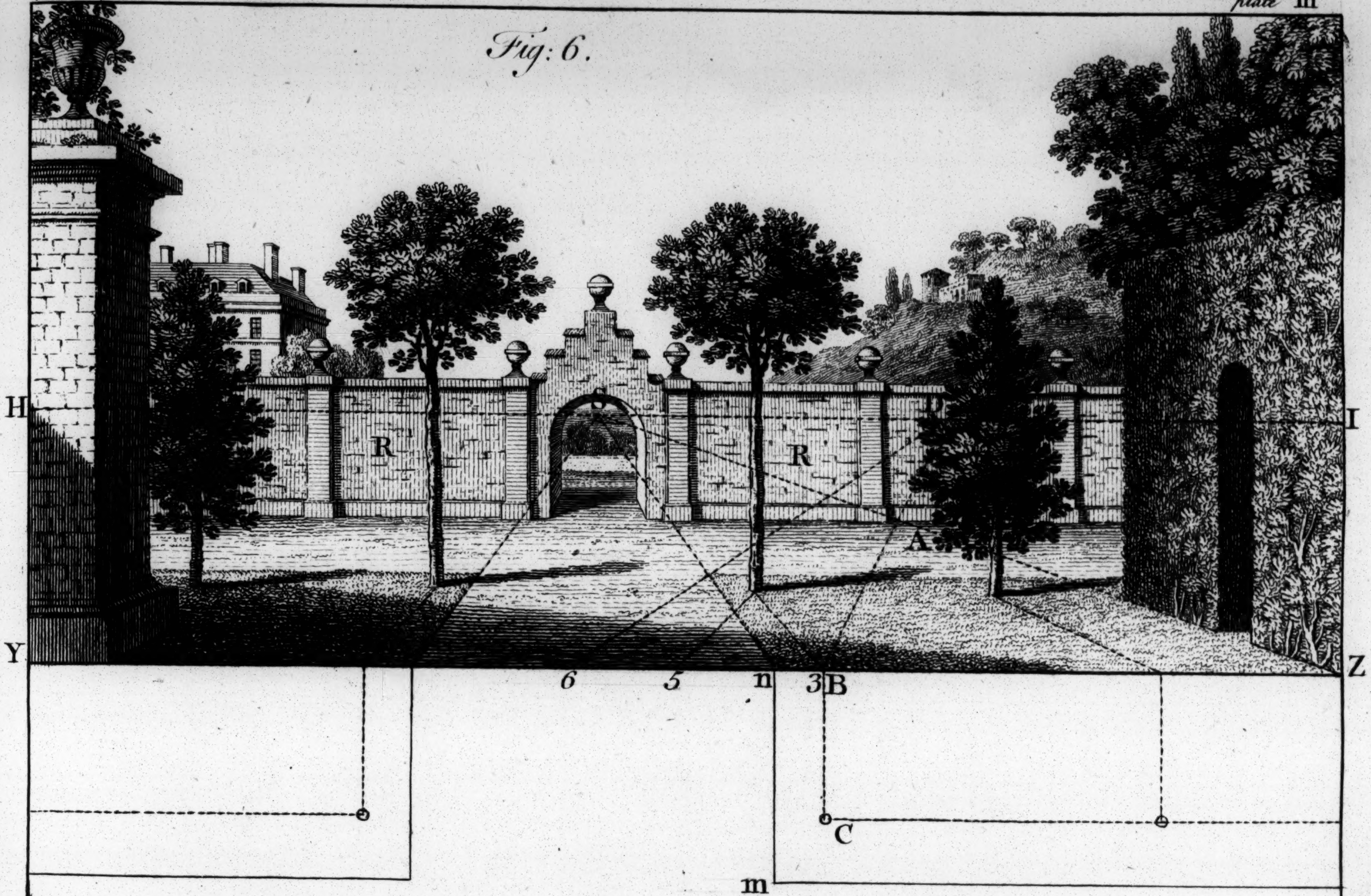

Fig: 6.

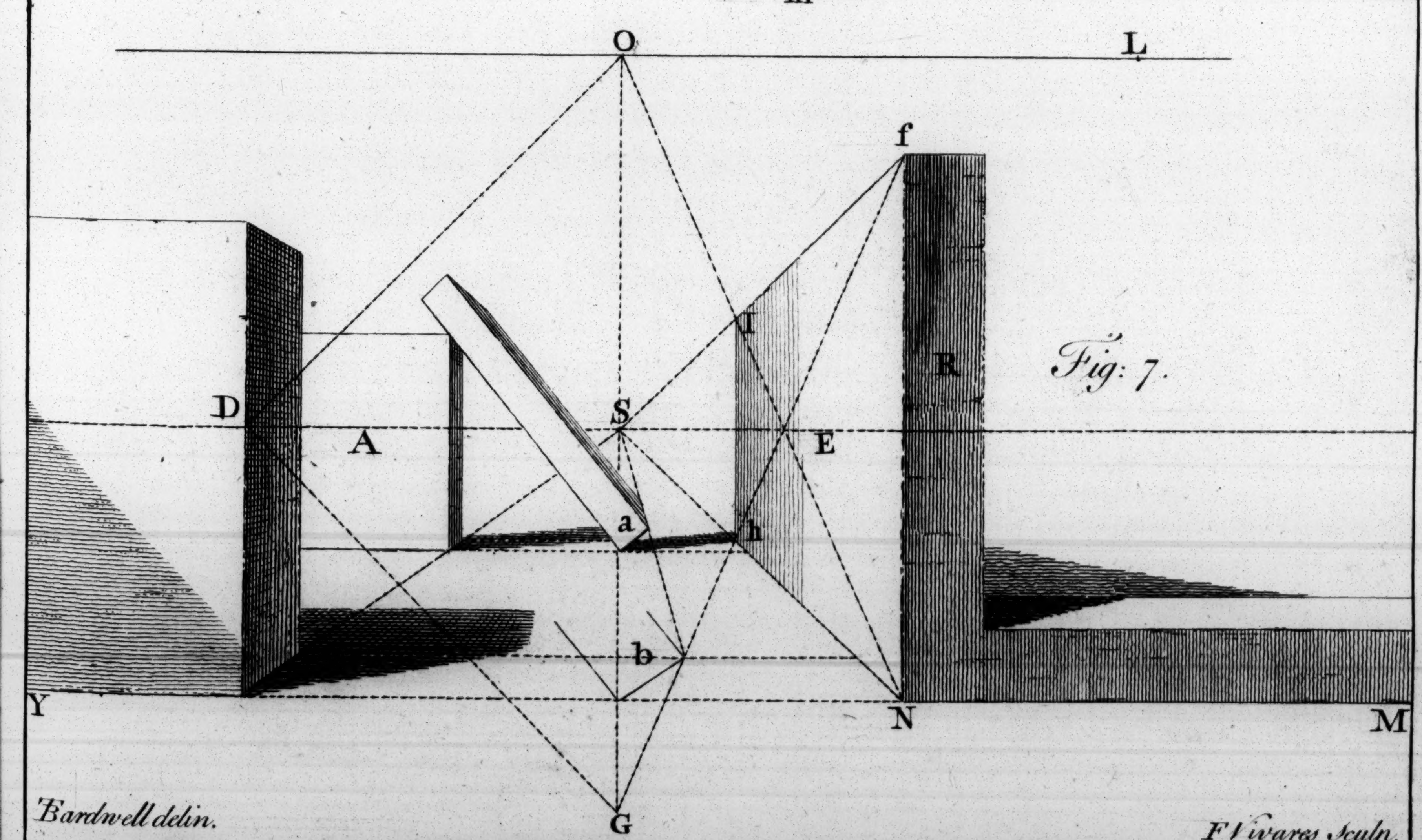

Fig: 7.

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In this ſeventh Figure it is obvious, after the Vaniſhing Lines, their Centers, and Diſtances are fixed, that the Rules for drawing the Appearance of Objects upon the vertical or perpendicular Plane, are the ſame as thoſe for repreſenting them on the Horizontal Plane; which Rules will anſwer the ſame to inclined Planes.

The Line which paſſes through OL, is the Vaniſhing Line of an inclined Plane, which inclines to the Picture in the Direction of the Line DO, and OL is the Diſtance of that Vaniſhing Line, it being the Length of DO; which laſt is the Parallel of the inclined Plane. More will be ſaid on this Subject, when we come to the inclined Plane.

* * *

PLATE IV. FIG. 8.

ZY is the Baſe-Line, HI the horizontal Line, S the Point of Sight, and SO the principal Ray, or Diſtance of the Picture.

The two direct Lines CA, and KL are Part of the Originals, whoſe viſual Lines AS and LS terminate this agreeable Walk. My Deſign in this Picture, is chiefly to ſhew the Repreſentation of a Line, which is perpendicular to the Ground Plane, whoſe original Seat is C; the Projection of which is the Interſection of the Viſual AS, and the Ray CO, as a.

The Object which I have made choice of for the perpendicular Line, is the Fuſt of the Gothic Column; the Axis of which is next to be demonſtrated.

Let AB, in the Plane of the Picture, be the given Height of the perpendicular Line, then will the Viſual BS determine the Top. And a Line drawn from the Seat a, perpendicular to the Baſe-Line, gives the Axis of the Column, the Repreſentation ſought.

The Repreſentation is in a Viſual Plane, which paſſes from the Line AB, through the Column, the Face of the green Wall, and vaniſhes in

S the Viſual Point. This Viſual Plane is alſo a vertical Plane, becauſe it is in a perpendicular Direction. There is alſo a perpendicular Plane, which paſſes through the Axes of the Yews, or Cone Trees, in which are found their Heights. Their Seats may be found, as Fig. 3, in the Firſt Plate. The Situation of the Buildings is parallel to the Picture, which may be obſerved by their parallel Parts correſponding with the Baſe-Line.

Fig. 9. ZY is the Baſe-Line, S the Point of Sight, DE the Horizontal Line, SO the Diſtance of the Picture, GO is the Vaniſhing Line of the vertical Plane, and SD is its Diſtance, placed perpendicular to it.

All theſe Objects are in a perpendicular Poſition to the Horizontal Plane; therefore all their Sides are in perpendicular or vertical Planes.

The Figure A is the Repreſentation of a Cube, which has its neareſt Side in the Plane of the Picture; the Perſpective of the upper Face, in the Horizontal Plane, is ſhewn by the Viſuals and the Diagonals from D and E, in the Vaniſhing Line of that Plane.

The Projection of the Side in the Vertical Plane, is alſo ſhewn by the Viſuals and Diagonals G 4, and O 5. Here I have made the double Projection to this Cube, only to ſhew how exactly alike the Principles are to both the Planes; which will appear more, if we turn the Paper, ſo that the Vaniſhing Line GO, be in the Horizontal Poſition; then the Horizontal Scheme will be changed to the Vertical, and conſequently appear ſo.

The Pillar E, has that and its oppoſite Side parallel to the Plane of the Picture. But the other Sides are in vertical Planes, which vaniſh in the Viſual Point. The Plan is ſhewn by the Diagonal to E. It is obvious from this Figure, that all Objects, which are parallel to the Picture, cannot alter nor change their Shapes; for if we ſuppoſe Lines continued from all the Parts to the Vaniſhing Point, and that they were cut by a Plane in a vertical and parallel Direction to the Picture; yet then every Section would retain the original Form of the Side E.

The Pillar B, placed obliquely with the Baſe-Line, has its neareſt Angle in the Plane of the Picture; the Vaniſhing Points are produced by the Gene-

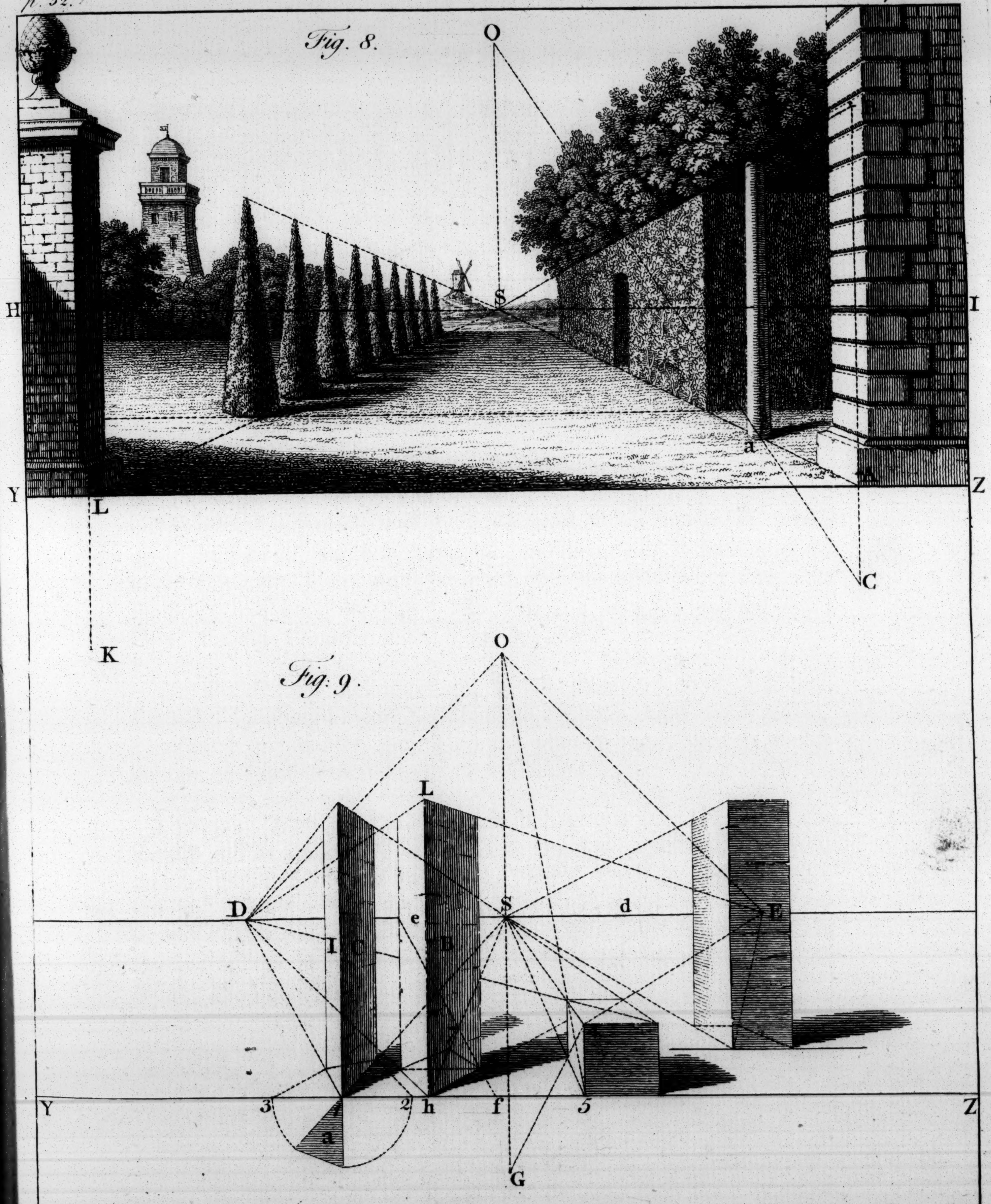

Fig. 8.

Fig: 9.

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F. Vivares Sculp

Generating Lines, which make the right Angle at the Eye Point, as DOE, the Repreſentation of which is DhE, and DLE. The Side B, is in a vertical Plane that paſſes through the Line Lh, and vaniſhes in the Point E. The other Side e, is in the Plane hLD, and therefore vaniſhes in the Point D. In order to project the Bottom, bring down the Diſtance of the Vaniſhing Point E to the Vaniſhing Line, as e. Make hf, equal to the Side, and draw fe, which gives the Side h6; draw a Line from 6, parallel to the Baſe-Line, to interſect hD, which gives the other Side: But if the Vaniſhing Points were not at equal Diſtance from the Point of Sight, which is here the Vaniſhing Point of the Diagonal, then it would be neceſſary to draw Lines from 6 to D, and from E through 7, which would give the other Side.

The triangular Pillar C, has its neareſt Angle in the Plane of the Picture, and its Plan in the Ground Plane; the Projection of which is found by bringing the Sides to the Baſe-Line, as 12 and 13. Draw 2D, which gives the Side of the Viſual Line; d is the Diſtance of D brought down to the Horizontal Line; draw 3d which gives the other Side: Then raiſe the Sides, and finiſh the Top. The Side C is in a Vertical and Viſual Plane, the Side I vaniſhes in the Point D.

The neareſt Parts of Objects will, in their Repreſentations, be fartheſt from the Vaniſhing Line of the Horizontal Plane; and if that Vaniſhing Line was in the Middle, their Tops and Bottoms would then be exactly ſimilar, as may be underſtood by theſe Objects.

I imagine, from the Principles which I have already laid down, the Reader will be inclined to believe, that the Repreſentation of Objects may be projected without the Ground Plane. For if we underſtand the Original, why ſhould we not uſe the ſame Rules at the Part of the Object in the Picture, where the Projection is required, as if it was below the Bottom of the Picture? Which Method would certainly ſhorten the Work, and make it more eaſy.

PLATE V. Fig. 10.

ZY is the Baſe Line, PI the Horizontal Line, S the Point of Sight, SO the Diſtance of the Picture, and AB Part of an original oblique Line.

All the Objects in this Picture are repreſented to the Eye obliquely; not one Viſual Line is to be found in the Work, except the principal Ray. The Vaniſhing Points vary in their Diſtances from the Point of Sight, the Situation of the Wall is governed by the original Line AB, the Parallel of which is OV, and PO is perpendicular to it. This makes the Generating Angle POV 90 Degrees; which determines the End of the Wall to be ſquare.

In order to find the Perſpective of the Wall, we ſhould firſt find the Repreſentation of the Plan, from which we raiſe the Elevations: The Whole being governed by two Vaniſhing Points, with their Diſtances brought to the Vaniſhing Line, makes it very eaſy. The Seat of the Trees is found as that in Figure 3. *Plate* I. by making their Diſtance or Space from the firſt Tree, parallel to the Baſe-Line; and dividing the Line AP, as ES, in that Figure; but remember it ſhould be with the Diſtance of the Vaniſhing Point P.

The Obeliſk at P, being placed with the Walks, has their Vaniſhing Points.

The Corner of the Building, at a, is ſquare, though it appears an obtuſe Angle, which is owing to the little Diſtance of the Picture. For had the Point P been at a much greater Diſtance, the Obliquity of the Line PZ, would appear more to the Satisfaction of the Eye.

Fig. 11. Here AZ is the Baſe-Line, PV the Horizontal Line, S the Point of Sight, and SO the Diſtance of the Picture.

I de-

Fig: 10.

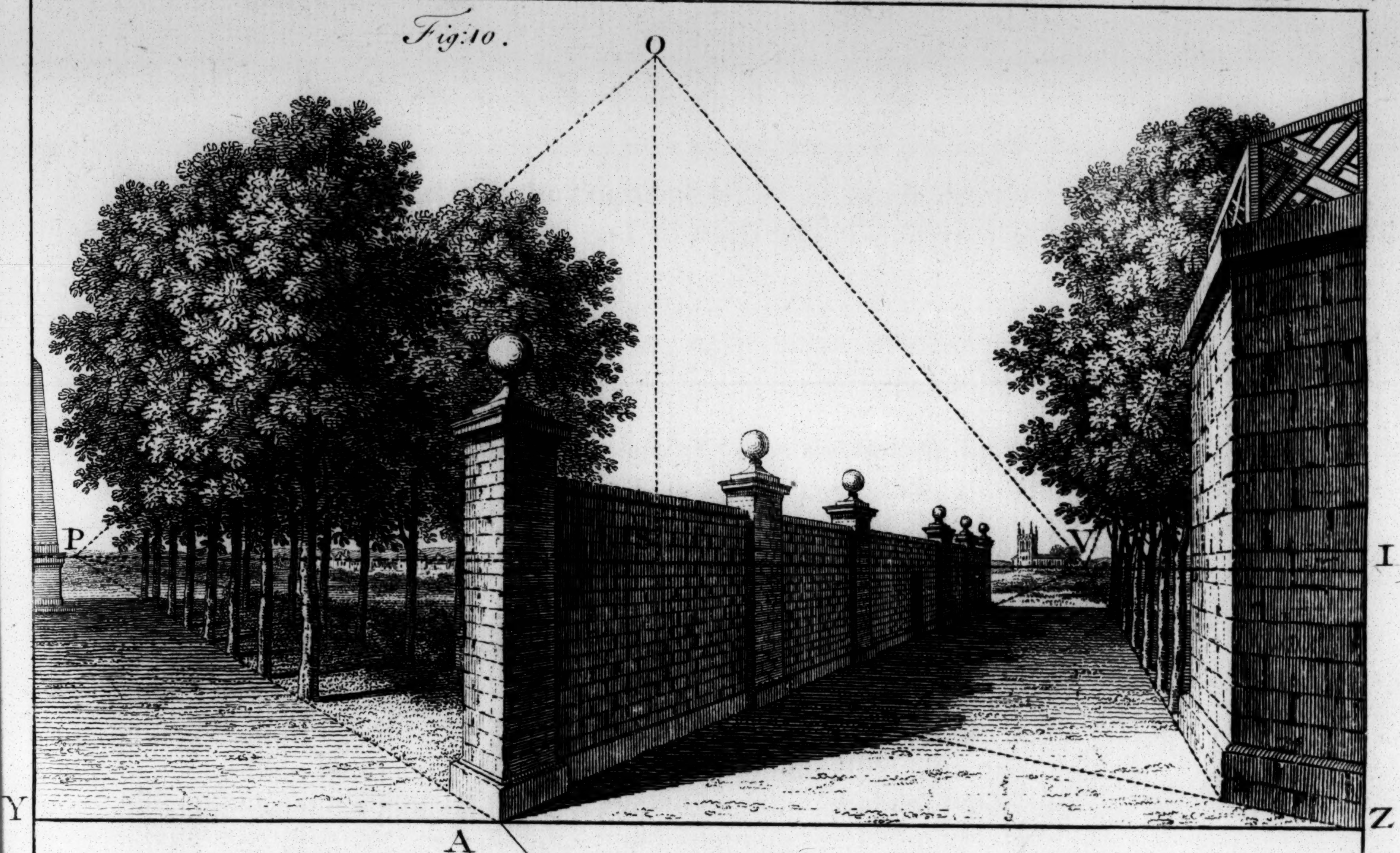
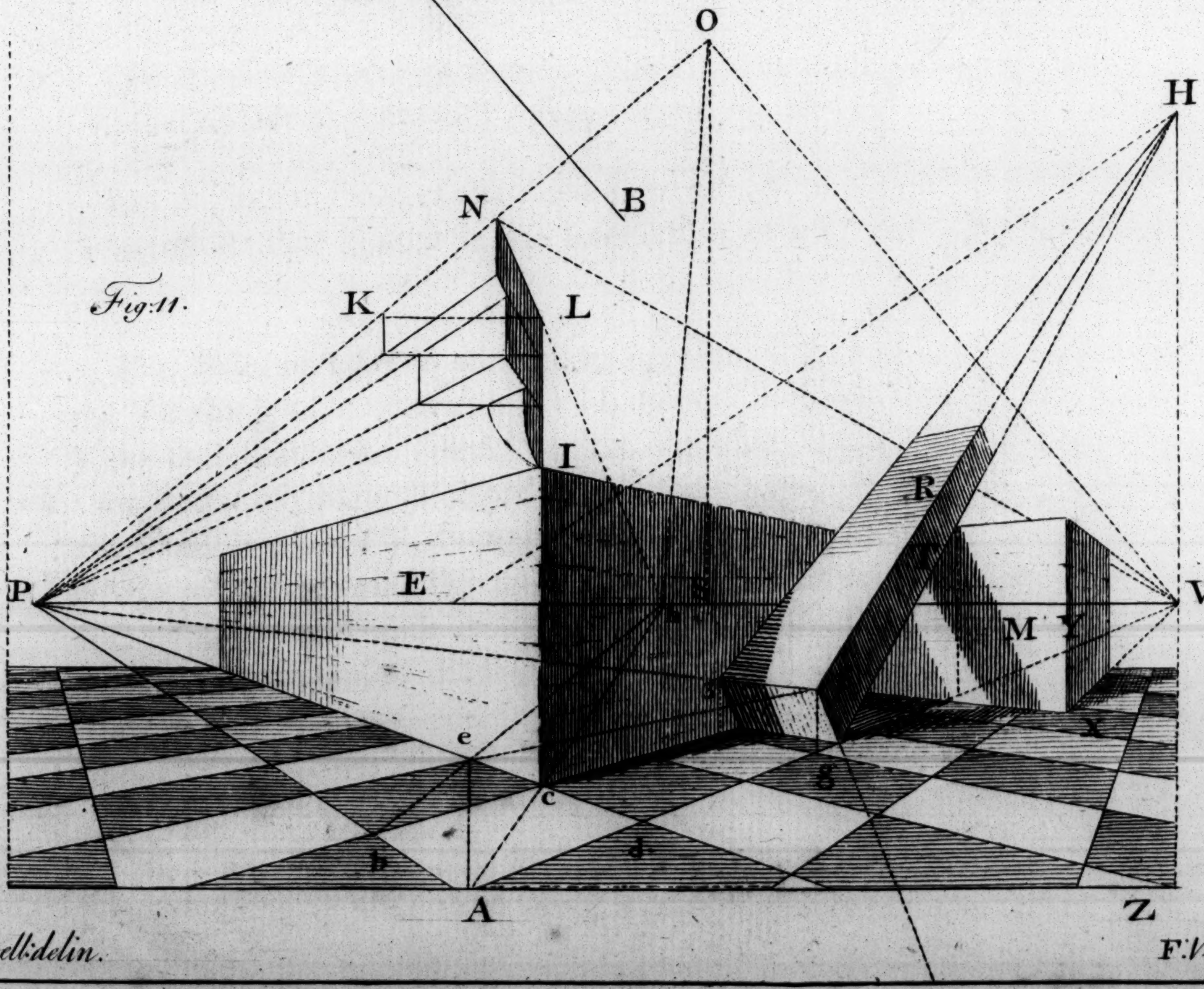


Fig: 11.



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I deſign to begin with the Projection of the Wall, and after that, of the Floor, then the Object RT, and ſo finiſh with the Moulding above the Wall.

The Generating Angle POV is a right Angle; therefore thoſe of the Wall will be ſquare.

We ſhould firſt make the Corner cI, then the Side E, and next that of S. Aſſume the Corner XY, and draw Lines from it to P, to interſect thoſe of cV and IV, which will give the Side M, and make the Side Y, which finiſhes the Wall.

The Line Oh, divides the Angle POV equally, and ch is its Repreſentation. h is the Vaniſhing Point of Lines that interſect the Wall, as Diagonals do the Side of a Square. Let Ac be the Diagonal of the firſt Square: Draw AV and AP, interſect them with Pc and Vc, which give the Square Abcd, the next Diagonal is be. By this Repitition it is eaſy to ſee how the whole Floor is projected.

I deſign the Corner f of the Object RT, to be exactly over the Point g, and that its Side oppoſite to T, ſhould touch the Wall.

Let Ae in the Plane of the Picture, be the given Height of the Corner f; therefore that Corner is the Interſection of eV, and a perpendicular from g.

The Side next the Wall, and its oppoſite T, are in a vertical Plane, the Vaniſhing Line of which is VH, becauſe it paſſes through the Point V in that Direction. And V is the Vaniſhing Point of the common Interſection of the vertical and Horizontal Planes. E is the Diſtance of the Vaniſhing Point V, brought down to the Horizontal Line, the Place where we ſhould make the original Angle of Inclination, as VEH, which is the Angle the Object is ſuppoſed to make with the Floor. And H is the Vaniſhing Point of the Inclination.

If from the Point E we draw a Line perpendicular to HE, to cut the Vaniſhing Line HV, then will that Point be the Vaniſhing Point of Lines perpendicular to the Side R. The Perpendicular at 3 gives the Length of 3 f. Draw all the Sides to their Vaniſhing Points, which finiſh the Repreſentation.

The moſt exact and eaſieſt Method of projecting Mouldings in Architecture, is to make the geometrical Profile at its Place in the Picture, which I deſign to ſhew by the Projection of theſe three Mouldings, that repreſent a ſort of Cornice.

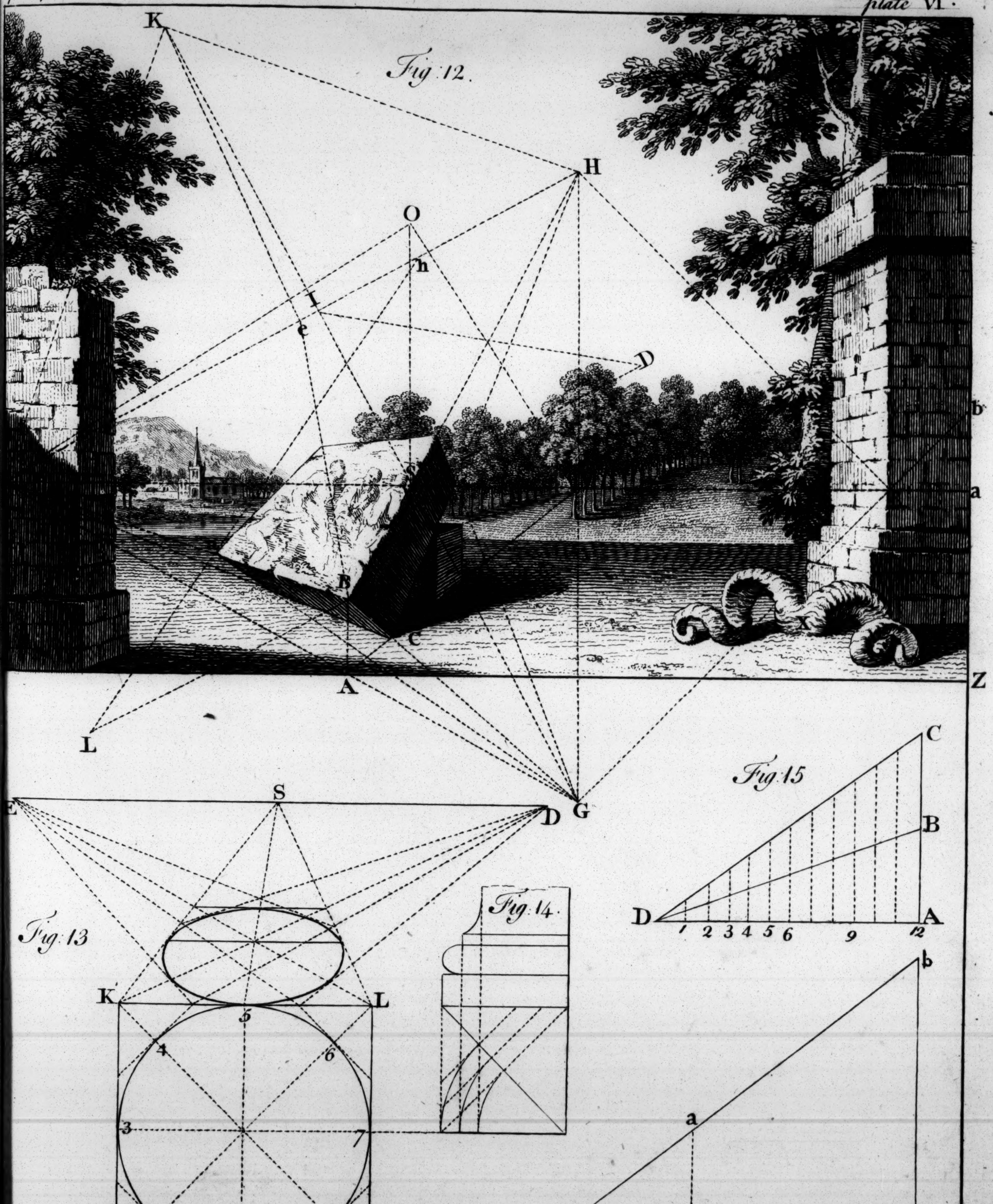
Let IKL be the geometrical Profile of the Mouldings, placed at the Top of the Wall, to the Line cL. Draw a Line from the Vaniſhing Point of the Diagonal h, through L, cut that with a Line from P, through K, the Interſection of which is N, the Extremity of the Projection. By repeating this Method at every Point of the Profile, down to the Bottom I, we ſhall have the exact Repreſentation in a vertical Plane, which paſſes through the Angle or Mitre Joint. When this Projection of the Mitre Joint is found, we have nothing more to do, but to continue the Lines of the Sides, in their proper Direction.

PLATE VI.

THIS Picture is the Repreſentation of a large Block of Stone, whoſe Angles are ſquare, like thoſe a Cube. It ſtands on one of its Edges on the Horizontal Plane, and is ſupported by another Block. The Line CP, is the Seat of the Edge it ſtands on; and CV is the Seat of the Side R. Its Angle of Inclination with the Horizontal Plane is equal to the Angle VEH. Therefore H is the Vaniſhing Point of its Inclination.

FIG. 12. Let ZY be the Baſe-Line, PE the Horizontal Line, S the Point of Sight, SO the Diſtance of the Picture, and P the Vaniſhing Point of the Edge the Block ſtands on.

Firſt we muſt find V, the Vaniſhing Point of Lines that are perpendicular to the Point P; thus: Draw a Line from P to the Eye-point O, and



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and make OV perpendicular to the Line OP, which gives the Vaniſhing Point V: Then will V be the Vaniſhing Point of the Seat of the Side R; which Side is in a vertical Plane, whoſe Vaniſhing Line paſſes thro' V in that Direction: Therefore V is the Vaniſhing Point of the common Interſection of the Vertical and Horizontal Planes. Draw the Vaniſhing Line GH; then will V be its Center, and VO its Diſtance. Make VE perpendicular to the Vaniſhing Line GH, and equal to its Diſtance VO: Then at the Point E make the geometrical Angle of Inclination, as VEH, which gives H the Vaniſhing Point of the Inclination. Draw EG perpendicular to EH, which makes G in that Vaniſhing Line the Vaniſhing Point of Lines perpendicular to H. Next draw the Vaniſhing Line PH, and make SD parallel to it, and equal to the Diſtance of the Picture; then, from the Point of Sight, draw a Line to cut the Vaniſhing Line PH at right Angles; which gives I the Center, and ID the Diſtance, of that Vaniſhing Line.

Here it is obvious in this Projection, that the Lines PH, GH, and PG, are the three Vaniſhing Lines of the ſeveral Faces of a Figure, which contain a ſolid right Angle.

It is alſo very plain, that the Line EH, according to theſe Rules, muſt be the geometrical of the original inclined Plane: Therefore, if we make Eb equal to the End or Thickneſs of the Block, then will *a*, be the Seat of b, as on the Horizontal Plane.

To proceed with the Projection: Make AB in the Plane of the Picture equal to *a*b; then will the Point B be the neareſt Angle of the Block.

Next we ſhould make IK equal to ID, and draw the Lines PK, and HK, that generate a ſquare Angle, which is equally divided by the Line Ke. Make BL equal to the Length of the Block, and parallel to the Vaniſhing Line PH. Draw a Line from L to h, the Diſtance of P; which will give the Side Bn. Draw nH, and the Diagonal Be, and thro' their Interſections draw a Line from P, which gives the upper Side. Next draw the Line BG, which gives BC, the neareſt Edge; and draw the Lines BP, CP, and BH, CH; then the Line nG, and one from the Angle above S to G, will finiſh the whole Repreſentation, or Projection of the Block.

I have endeavoured to ſhew, in the Progreſs of all the Schemes, that the Principles, on which the whole Art depends, are ſo ſimple, that it is obvious the Method is general to all Planes alike.

Firſt, of the Horizontal Plane. The Diſtance of the Picture muſt be placed from the Center, or Point of Sight, perpendicular to its Vaniſhing Line, before we can make the generating Angles, which give the Vaniſhing Points: Then we may bring down their Diſtances to the Horizontal Line, provided the Dimenſions of the Original are brought parallel to them; as I have ſhewn in the Courſe of the Work.

Secondly, of the Vertical Plane. The Diſtance of the Vaniſhing Line is placed perpendicular to it; and from the Eye-point proceed the generating Lines that give the Vaniſhing Points: The Diſtance of which are uſed and brought to the Vaniſhing Line in the ſame manner as thoſe of the Horizontal Plane.

And the Inclined Plane has its Diſtance placed perpendicular to the Vaniſhing Line; and from the Eye-point proceed the generating Lines and Angles, which produce the Vaniſhing Points, and which are alſo brought to the Vaniſhing Line, and uſed as thoſe of the Horizontal.

The Method of finding the Center of a Vaniſhing Line, is, only to draw a Line from the Point of Sight, to cut or interſect the Vaniſhing Line at right Angles; which Interſection will be the Center of that Vaniſhing Line. The general Rule for finding the Diſtance of a Vaniſhing Line, is, always to make the Diſtance of the Picture from the Point of Sight parallel to that Vaniſhing Line, and to draw a Line from that, to the Center of the Vaniſhing Line, which will be the Diſtance of that Vaniſhing Line, as DI is to the Vaniſhing Line PH, or OV to that of GH.

To find the perſpective Repreſentation of Circles, we are obliged to make a Plan of the Circle, or Part of the Plan, by adding ſuch Lines to it, as may eaſily be projected, and leave a clear Idea of the required Circle.

FIG. 13. Let S be the Point of Sight, D and E the Points of Diſtance, and KLMN the Scheme of the Plan.

The moſt exact and eaſieſt Method, is, to incloſe the Circle with a Square, and then make the two Diameters and Diagonals, which give the eight required Points. But inſtead of drawing Lines thro' the Points of the Diagonals parallel to the Sides of the Square, I make them parallel to the Diagonals: This Method gives the ſame Points, with the Lines nearer to the Circle than can be drawn by any other Method whatſoever. The reſt of the Figure needs no Demonſtration.

FIG. 14. Shews the Method of making the Plan of the Circles, in order to find the perſpective Repreſentation of the Torus; which I have done according to my Method, juſt ſhewn, of drawing Circles; and which may be underſtood very eaſily, at Sight of this Figure.

The Perſpective of the Torus ſeems to be a Circle contained in four Lines, which are nearer or farther diſtant from each other, according to the Situation of the Eye: Two of which are perpendicular to the Horizontal Plane: Theſe give the greateſt Breadth of the Torus; the other two are parallel to that Plane, and give the Height and Depth: The one is the upper and fartheſt Part of the Circle, the other the neareſt and bottom Part of the Torus. The two perpendicular Lines proceed from the Extremity of the Circle in the Plan, which are found from the Projection of the two eight oppoſite Parts: Thoſe that give the Height and Depth are governed by the Perſpective Section of the Baſe, which is in the Vertical Plane.

FIG. 15. Is the Diagonal Scale; which is of univerſal Uſe for tranſferring all Sorts of Deſigns to the greateſt Exactneſs, and ſo eaſy to underſtand, that one Demonſtration is ſufficient for every Artiſt; who will, I imagine, find no manner of Difficulty in applying it to Practice. Suppoſe AB to repreſent one Foot in the Deſign which we are to work from, and AC to be the intended Length of one Foot in that which we are going to make.

The Method is, firſt to take the Dimenſions of the Part we propoſe to begin with; then to place the Compaſſes to the Baſe-Line of the Scale, and find what it is in the Line DB; then open them to that in the Line DC, which will be the required Length.

Thus the Repreſentation is found by Feet and Inches; becauſe the Baſe-Line DA contains twelve Parts, which conſequently divide the Length AB, and AC, on the Lines DB, and DC, into that Number.

By this Method we may make the Scale to any Proportion: And as it is the Buſineſs of every Artiſt to find a proper Scale for his Purpoſe, therefore Painters are not obliged to uſe always ſuch Scales as the Work was wrought to.

Suppoſe we draw the Pedeſtal without uſing the Method of Feet and Inches: Divide the whole Height into any convenient Number of equal Parts, and let one of thoſe be for the Scale: Then divide the Height we intend to make the Pedeſtal of, in the ſame manner, and apply them to the Method of the Scale; which will anſwer our Purpoſe as well. It is ſometimes neceſſary, in copying, to divide the Original into a Number of Squares, and then divide the Cloth for the Copy the ſame. If in one of the Squares at the Corner of the Cloth we make the Scale according to this Method, we may uſe them as we did the Scale of Feet and Inches.

The Number in the Baſe of the Scale is at our Pleaſure. Remember to make the Squares very large; for none but Novices make them otherwiſe.

FIG. 16. Is a Method which I have often found to be of great Uſe, and very eaſy to practiſe, when we are a little uſed to it.

Suppoſe the Line A*a*, to be the Height of any Deſign we have to work from; and the Line Bb, the intended Height of that which we are going to make. Draw the Baſe CB, then place the Deſign perpendicular to it as A*a*, Bb, *&c.* and draw a Line from b through *a*, to cut the Baſe, which will give the Center C.

If the Line Aa, be divided into any Number of Parts, and we draw Lines from the Center C through them, to cut the Line Bb, then will they divide the Line Bb in the ſame Manner exactly.

Therefore if the Line Aa, was the Axis of a Column and Entablature, the ſame may be transferred to the Height we would have it, by having a ſmall Nail in the Center, and a fine Thread, ſuch as the Wig-makers weave with, and only ſtrain the ſame over the Parts in Aa, to Bb; which will give the required Dimenſions.

In the ſame Manner we may have all the Breadths, by applying them to the Line Aa, and continuing them to the Line Bb; or if it is only a few of them, as the Diameters, they may be done ſeparately: But remember, that after the Places of the Lines Aa and Bb are fixed, they muſt continue ſo, till the Whole is finiſhed.

The antique Figure in the ſixth Plate, marked with the Letter X, is an Object I have ſtudied with great Application and Care, in order to project it exactly, according to the Rules of Perſpective; and as I improved in the Knowlege of the new Principles, I flattered myſelf I ſhould ſucceed; believing if I arrived at ſuch Perfection in the Art, I ſhould then be able in time to repreſent all Objects whatſoever, as ſome of the Learned in the Mathematicks will have it, according to the *ſtricteſt Rules*; who dogmatically aſſert that every Part of the Perſpective ſhould be mathematically true. When we fancy this to be really the Caſe, it is reaſonable to believe that we ſhould be anxious to learn an Art, which we think ſo abſolutely neceſſary. Now, gentle Reader, I muſt confeſs my Weakneſs, and tell you, that notwithſtanding all my Care, and puzzling after this mathematical Truth, I find the Undertaking was too great for my Capacity; and therefore, from the Experience of my Folly, I determined to give up the Attempt, and flatter myſelf no farther with ſuch Expectations. But whenever the Rules which I have ſhewn, ſhould fail, and grow tedious, which I believe will not happen in Matters of Conſequence, I deſign immediately to ſettle the Affair at Sight of the Object.

The Volutes in the Capitals of Columns, and the Twiſt in Stair-caſes, are Objects of this Nature, and very probably were taken from this Antique. It has alſo a great Reſemblance to Mr. *Hogarth*'s *preciſe Serpentine Line*; and therefore, without doubt, has ſome Grace, though the Twiſt is a little quicker. It is an Object of well-varied Contents, whoſe Proportions gradually leſſen to its Extremities; and its Dimenſions are governed by *Fitneſs*, *Variety*, *Uniformity*, *Simplicity*, *Intricacy*, and *Quantity*. What a Pity it is, this venerable Object of Antiquity ſhould not be repreſented by the *ſtricteſt Rules* of Perſpective! I confeſs this would afford Matter of Triumph to any learned Critic, that is happy enough to ſucceed in the Attempt.

In purſuance of our preſent Inquiry, ſuppoſe, according to a certain chimerical new Syſtem, the Object under our Conſideration be imagined to have all its inward Contents nicely ſcooped out, and the Eye at once to view the Whole from within, and mark the oppoſite correſponding Parts, and take Care to acquire a perfect Idea of the Diſtances and Bearings of their ſeveral material Points and Lines in the Surfaces: Or, for the more eaſy Deſcription of the Projection, ſuppoſe we were to gauge the Contents with Wires, in order to aſſiſt and guide us to a readier Conception of all the intervening Parts; I leave it to the Critics to judge of what Uſe theſe Expedients are, towards raiſing in the Imagination a true and perfect Idea of the Antique in Queſtion.

The Pamphlet intituled *A critical Examination of the Paintings on the Ceiling of the Banqueting-houſe at* White-hall, ſhews that that celebrated Ceiling has nine ſeparate Points of Sight: And that no Painting can appear perfectly true, unleſs ſeen from the Point intended by the Painter: And though a Picture may be perfectly true from one certain Point of View, it cannot from any other. Therefore the Author has taken great Care, to ſhew the Neceſſity of regarding a Picture, as intended by the Painter.

The Picture he ſays, *being always conſidered as a tranſparent Surface or Medium, through which the Viſual Rays are ſuppoſed to paſs; if the Spectator changes his Situation, thoſe Rays (in Nature) will interſect that Surface*

face in different Points; and therefore (in the Picture) being determined to ſuch certain Points, the Station of the Spectator becomes neceſſarily fixed and unalterable, and the Picture muſt appear falſe ſeen otherwiſe.

Suppoſe we ſee, through a Window or tranſparent Plane, a real Cube, placed directly oppoſite, tho' ſomewhat below, the Eye. In this Situation we ſhall ſee only two Faces, one in Front, and the other at Top; and if we move to the Right or Left, we muſt ſee one of the other Faces. This ishis Propoſition; which is certainly true.

In order to underſtand the Principles of Perſpective, we are obliged to conſider the Picture as a tranſparent Plane, thro' which the viſual Rays paſs to the Spectator's Eye. But when the Deſign is really a Picture, whoſe Repreſentation is fixed upon ſome opaque Body, as a Board, Wall, or painted Cloth, that cannot be tranſparent, but a flat ſmooth Surface; and the Object repreſented is a Cube that ſhews only two Faces, one in Front, and the other at Top; tho' we move to the Right or Left from the Point of Sight, we ſhall never ſee more by changing the Place; neither is it reaſonable to believe we ſhould: For if we find the ſame Appearance, tho' moved from the Point intended by the Painter, the Caſe is not altered; which ſhews there is no Neceſſity of having the Eye of the Spectator exactly in that identical Point.

If the Spectator's Eye muſt coincide with the Point of Sight, the Diſtance ſhould be conſidered accordingly; and it will then be a very difficult Matter to come at the proper Point of View to ſee the Picture; and the more ſo, as its Horizon, when hung up, is ſeldom ſo low as the Eye.

I own the Sight of the Pamphlet excited my Curioſity to examine the Ceiling; and I find the Centre of the Whole to be the only Point of Sight requiſite in all that noble Deſign. For, from the Middle of the Room, I ſaw the Intention of that great Painter, and was convinced of it from the Order of the Whole, and by the natural Poſition of the Figures, which appeared all finely foreſhortened, and looked like ſuch living Objects viewed from the middle of the Room below, which was, in my Opinion, the principal Point of View that *Rubens* intended for the whole Ceiling.

I am alſo of Opinion, that all Ceilings, except thoſe of Galleries or long Rooms, ſhould have but one Point of Sight; and, that there are ſome Subjects, which I believe require no Point of Sight, as living Objects repreſented in the Clouds, which have no Architecture, nor any terreſtrial Appearance; which is the Caſe with moſt of the Work in this Ceiling. And if there is no Point of Sight required in the Work of the Picture, then I think there is none in regard to its being *truly ſeen*; becauſe the Eye cannot coincide with the Point that never was made or intended.

It was not material to take Notice of the moſt dry and lifeleſs Part of the Performance; I expected Mr. *Highmore* would have given us ſome ingenious Remarks on the Foreſhortenings of the Figures, and of the Excellence of the Colouring, which I preſume would have been more agreeable to his Readers, than telling them, that *Rubens* was a little deficient in an Art which was never underſtood, as he might have ſaid, till this Century. But it is reaſonable to believe, if his Leiſure had permitted him to examine the Whole, he would have found much to commend, and very little to cenſure.

As it may be expected, that I ſhould ſay ſomething of the Perſpective of Shadows, I ſhall only obſerve, that the Geometrical or Perſpective Knowlege of Shadows is of very little Conſequence to a Painter; it is eaſily underſtood, when we have learned that of the Objects. But in my Opinion Painters may ſpare themſelves the Trouble of learning the lineal Perſpective of Shadows, becauſe their Buſineſs is to ſhun every thing of that Nature in a Picture. All the Limits and Shapes of Shadows ſhould vaniſh; every Part that is hard and edgy cuts and offends the Eye.

Having now given my Readers the beſt Inſight in my Power to the Practice of Painting and Perſpective, I hope they will excuſe the Size of this Treatiſe, which it has been my Study, from its firſt Projection, to confine to as narrow Limits as poſſible, being from Experience convinced, that an Art (if properly) cannot be too conciſely deſcribed: Therefore I am ſorry I could not, from the Nature of the Subjects, reduce it to a ſhorter or leſſer Work.

FINIS.

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ERRATA.

Page 6, Line 14, after *do it*, read *in*. P. 8, l. laſt, after *uſed*, r. *alone*. P. 23, l. 13, for *reaſon which*, r. *which reaſon*. P. 27, l. 11, for *a*, r. *the*. P. 29, l. 26, 27, for *Sattin and Velvet, and Vermillion for Cloth: The Middle Teint is Vermillion*, r. *Sattin, Velvet, and Cloth: The Middle is Vermillion and White*. P. 32, l. 18, for *all the coloured*, r. *all coloured*. P. 40, l. 21, for *then the Middle Teints*, r. *and improving the Middle Teints*. P. 43, l. 2, for *rfrom*, r. *from*. P. 50, l. 14, for *Picture in which the Line*, r. *Baſe-line, in which Line*. Ibid. l. 22, for *and* B, r. *and* a. Ibid. l. 28, for *Side* h I, r. *Sides* h I *and* N f. P. 52, l. 4, for *their Seats*, r. *the Center of their Seats*. Ibid. l. 28, for *a vertical and parallel Direction*, r. *a vertical Direction, but parallel to the Picture*. P. 53, l. 16, for *Side of*, r. *Side in*. P. 56, l. 19, for *thoſe a*, r. *thoſe of a*.